Hypokomeinon M->Orphic Journal Jan 2015

From Syllepsis and Syllogism to Trace and Rhizome.

Edwin VanGorder

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Thematic problematics

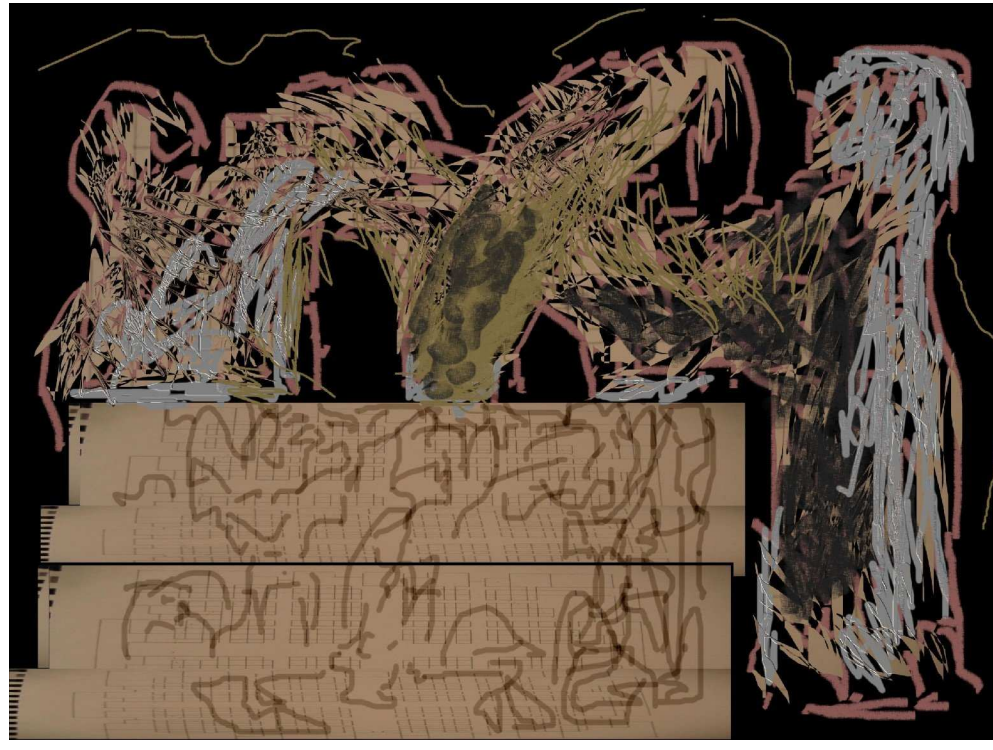
Rosacea (being of being benign to being beginning): trace and rhizome:

Ven- ject-col :///-> (value, throw, collect) against, as it were, art of image veneers only spliced in place but rather than a conflux in place the extension of hypokomeinon or strata explosive to a motion maintained to the recognition of form and instead of photo field valences a momentum of motion and movement and material parings of social exigencies and broadening lexical contingencies.

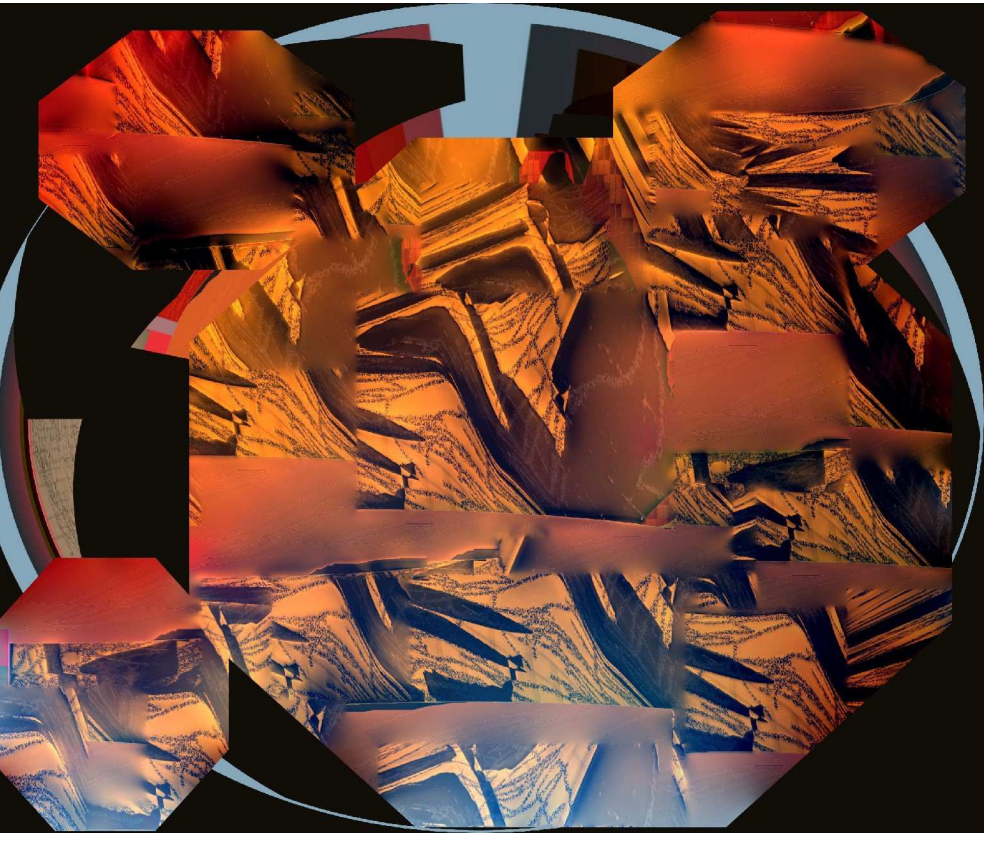
Of these a syllepsis drawing on syllogism recovering of the binary incidences problematic to rhetorics but resourced through discourse deterritorializing paradigmatic status to experiential vision as dedifferentiation or broadly shared impetus remarked to morphogenic evaluation of topological status to polyphonic osmotic sonorousness of schema to sense construct as that very metamorphic artistic proof of form through its trace upon potential.

“underlining” morphs to the relation of “limming” to drawing, of limits as modality-trace…however his affiliation to representing of events is a step ahead of the more primary “presenting” by which Hegel approaches phenomenal reading and accordingly for me Freidrich’s sublime is actually in general an architectural vision which is out of place in the picture and present the pictures sigla, It’s concept of itself, it’s self reading. For Heidegger perhaps Dassein or there being or for me the somehow question that is the statement we come upon. Smithson who related the kind of cosmic indifference...

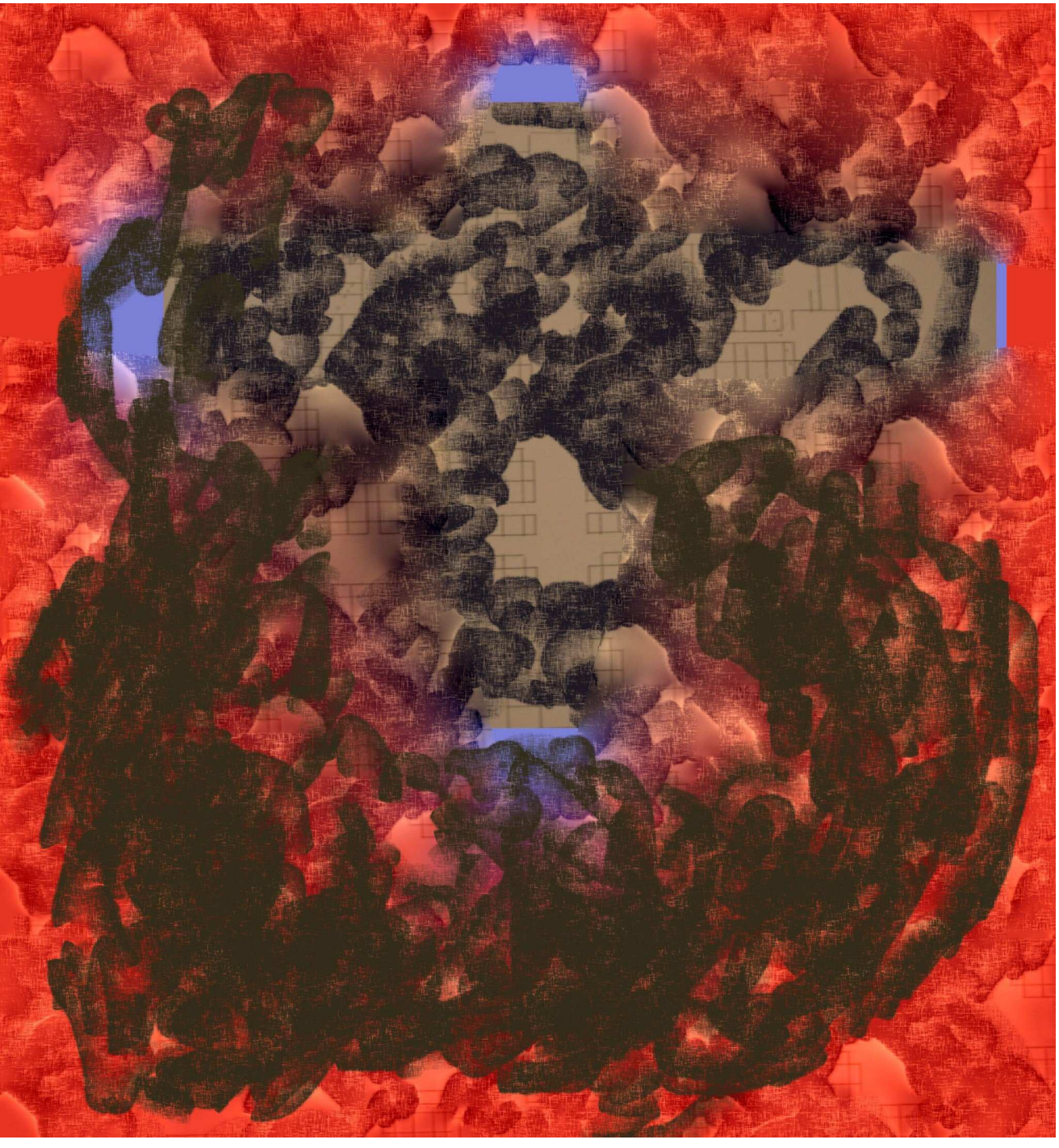
-Jetty as tilted Icon –“twin jets “ jests-of Medusa and Narcissus where language as collection relates to “coll” (collect-color) or combine- immerse in the sense of the “ven” in event morphic to value i.e. venerable, venal, vendor, venn diagram : language and art are introduced into this throwness of the event , the “ject” – trajectory of subject and object within the valence, covalence of cyber drawing-video space/time.
-text mapping as the virtual realm approach, the “ghost” counterpart to the “monster” of analogue are an introduction of graphos as “I write” and “I draw” within the photo field transformation by the motions sensor drawing available to my video format...



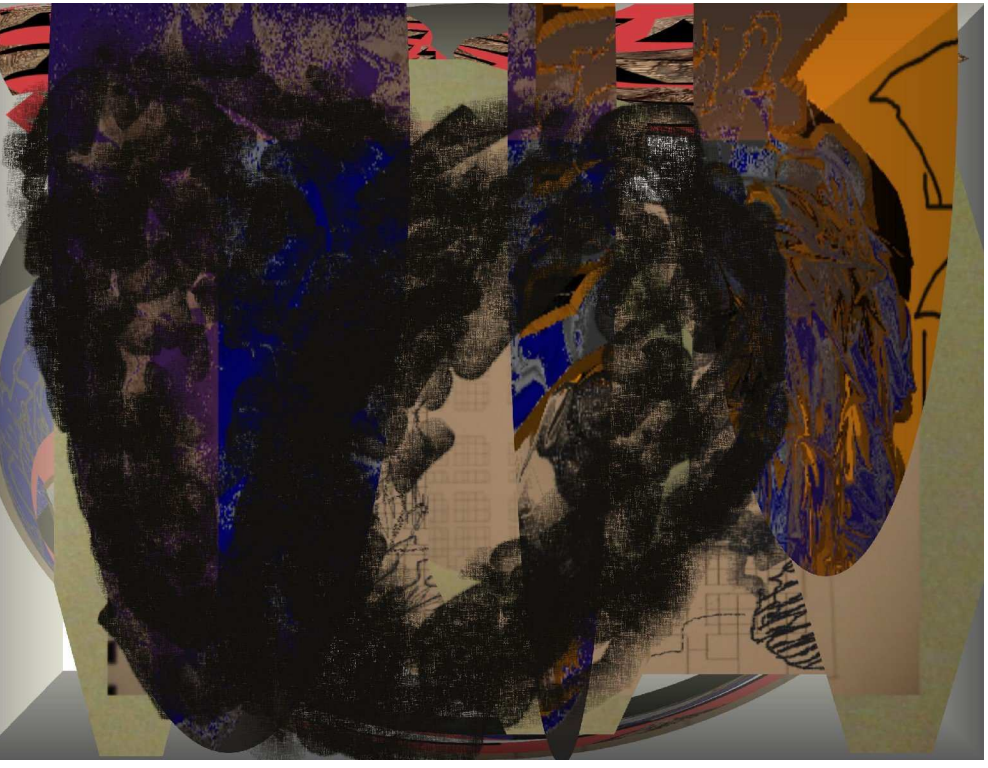
: structured within classicism- the bow and the lyre, Apollonian and Dyonesian threads: the behind the scenes poetry behind the official poetry reflective in Modernism.
Per Aletheia or therebeing there is Tethe: a zone linked to Plato's fable of Err, the acquafore link of pure water to the imminent ocean: that of Appeiron the whole is greater than the sum of its parts and this maps to chance, teche- tuchi, syllepsis, as Klinamen is to abracciari.
Zone: in Greek both Hades and Earth are not exactly places but states of mind.
Threads of the fates: rule the Gods, chance, behind the official poetry of hero culture...



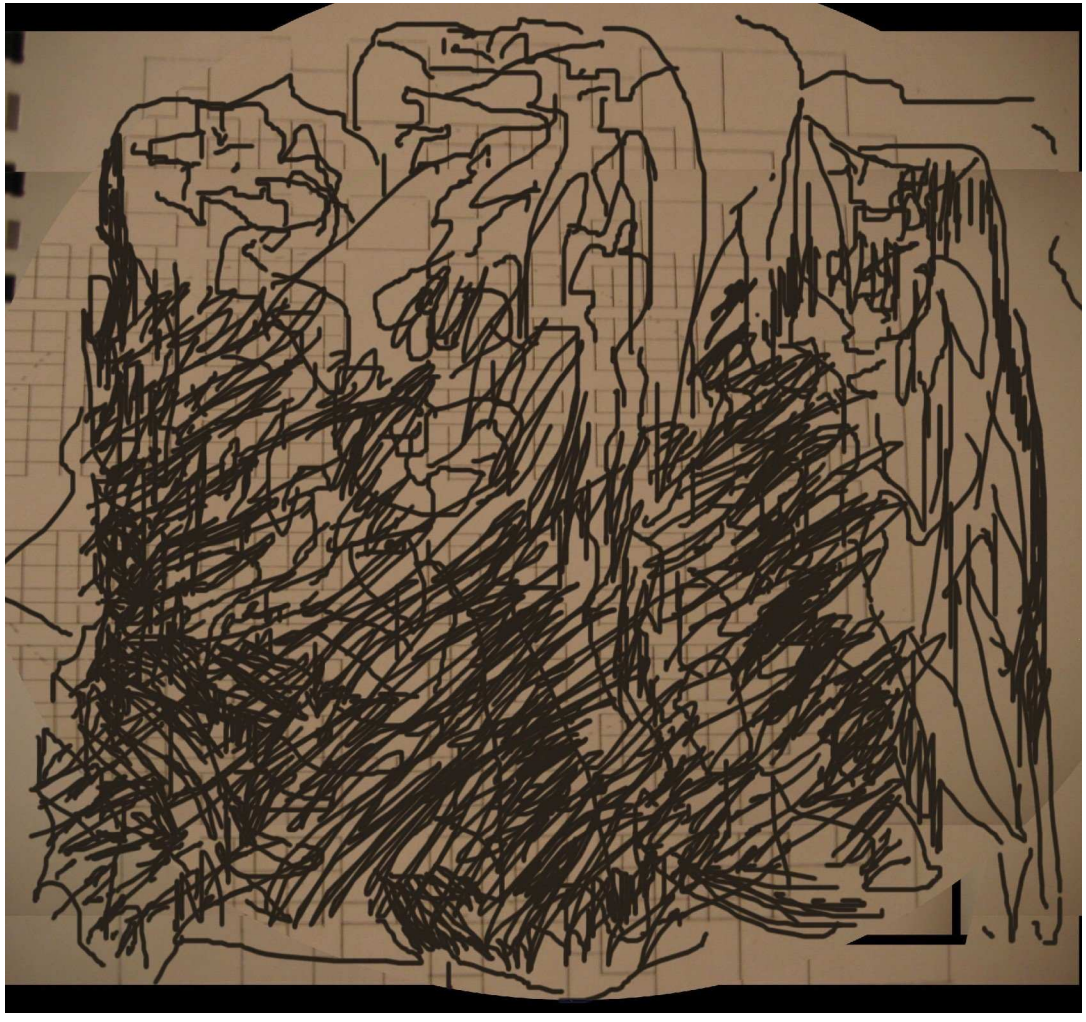
...circumstances as proposed by Valery. Instead I look beyond such oscillation of subject and object to a different conflux which in which the chords threads and string of the morphological arrows of Boolian sets per opposition unity and intersection reexamine those roots in cubism as a constructive rhetoric and consequently invitational. Orphism accepted that invitation (Delauney) in relation to an artistic version of the psychological “stain”(Lacan) of environment and creaturely use and pragmatics of chance and choice. Out of that consciousness reflective of discursive elements transporting landscape radical to an altered art nexus I reconsider those e xperiences of excavating and quarrying which embedding labyrinthine and monumental time are often made intertextual to a concept of , say, obsolete technologies remodeled...



The transcience ,dissonance and nonsense, nonsense and dissonance, sense and ability of drawing as prescient to the art and science of visual rhetoric in visual verbal space of language as a mega zine – art as effectuating agency affecting effect. Half and Half Bricabrac syllogisms illogical in the mirror but polyphonic in the morphology...

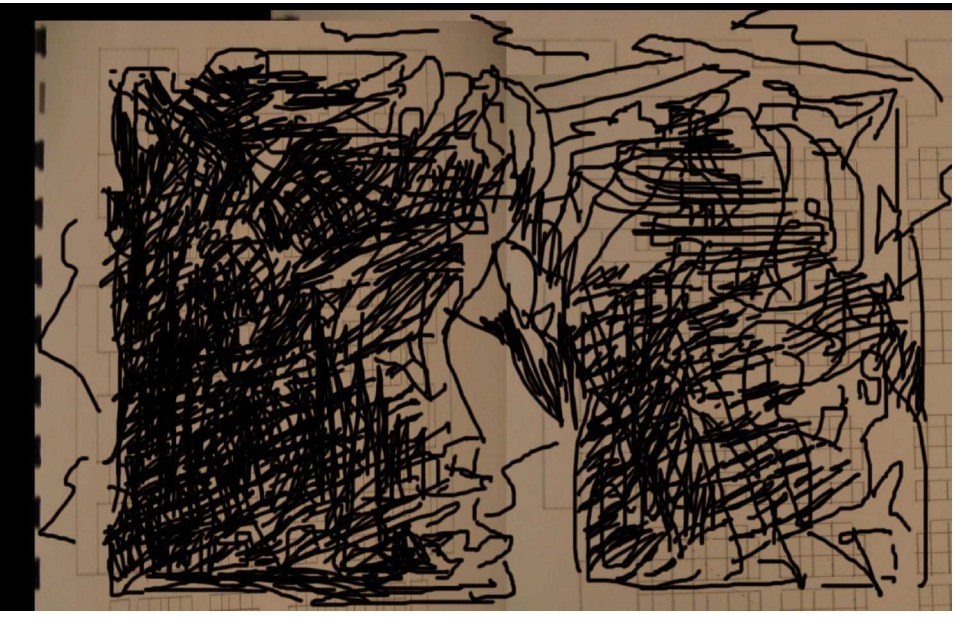


:Parmenides meets this with the antecedent of Berkeley: that perception is self generated and all is perception for us. Zeno raises the question for Aristotle- towards movement in mind and matter- what is movement? Anaxamander gives the original fragment know to us- and in his consideration of transgression and contingency creates an orientation towards psychology, of which the other ideas then seem colloids… Democritus on the other hand is a surprise- the conditions of chance which he proposes within the idea of atoms is a syllepsis that has resonance actually to the Dyonesian and Apollonian sensibility namely Orpheus and the direction towards recognizing fate to chance as a poesis...



In addition there is generated of moods and modes as a kind of materiality of matrix of association a numerical coefficient in the reading of palimpsest or canonical poiesis toward unity, dialectic, syllogism, chiasmus as gradient parsings of polyphonic voice and polymorphic matrix of time divided over the labyrinthine and struggled or as tonic- the Immanent and monumental...

:would probably not “know” as we use the term, knowing is a human construct- a Deity would not “know “ about us and Cezzanne took this to mean that nature thought itself through him (Cezanne) in his painting. I myself do not really agree that there are higher levels of abstraction than sense experience, but rather there are more cortically integrated readings of information that is already highly, highly abstract. For example we don’t know how we experience sound waves as “sound” and this may have something to do with schizophrenic “voices”.. at any rate we may suppress moments of reflective potential but dimensions created by our consciousness which form experience are very complex and dimensions…. Are abstract understanding- concept...

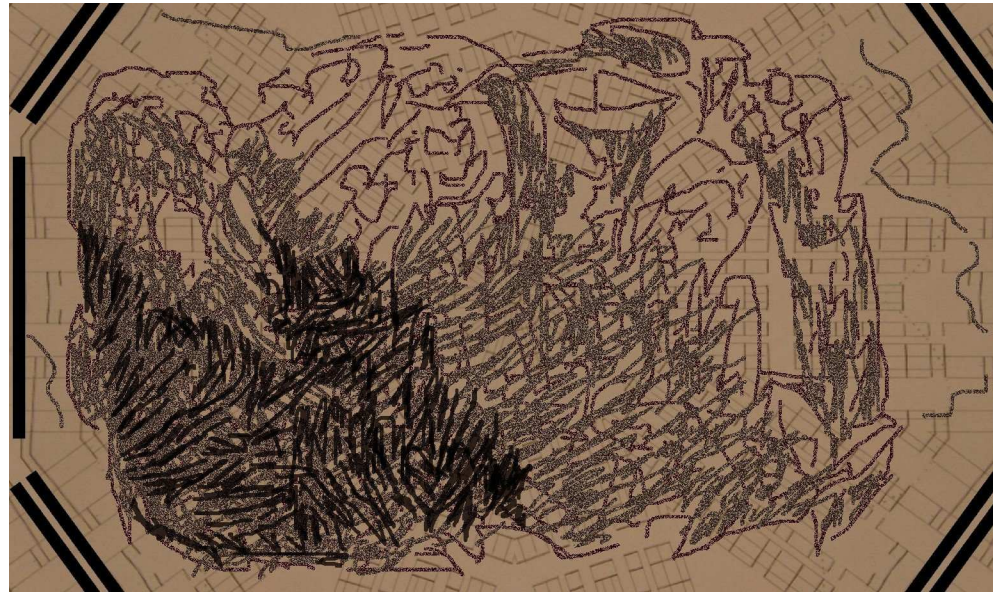


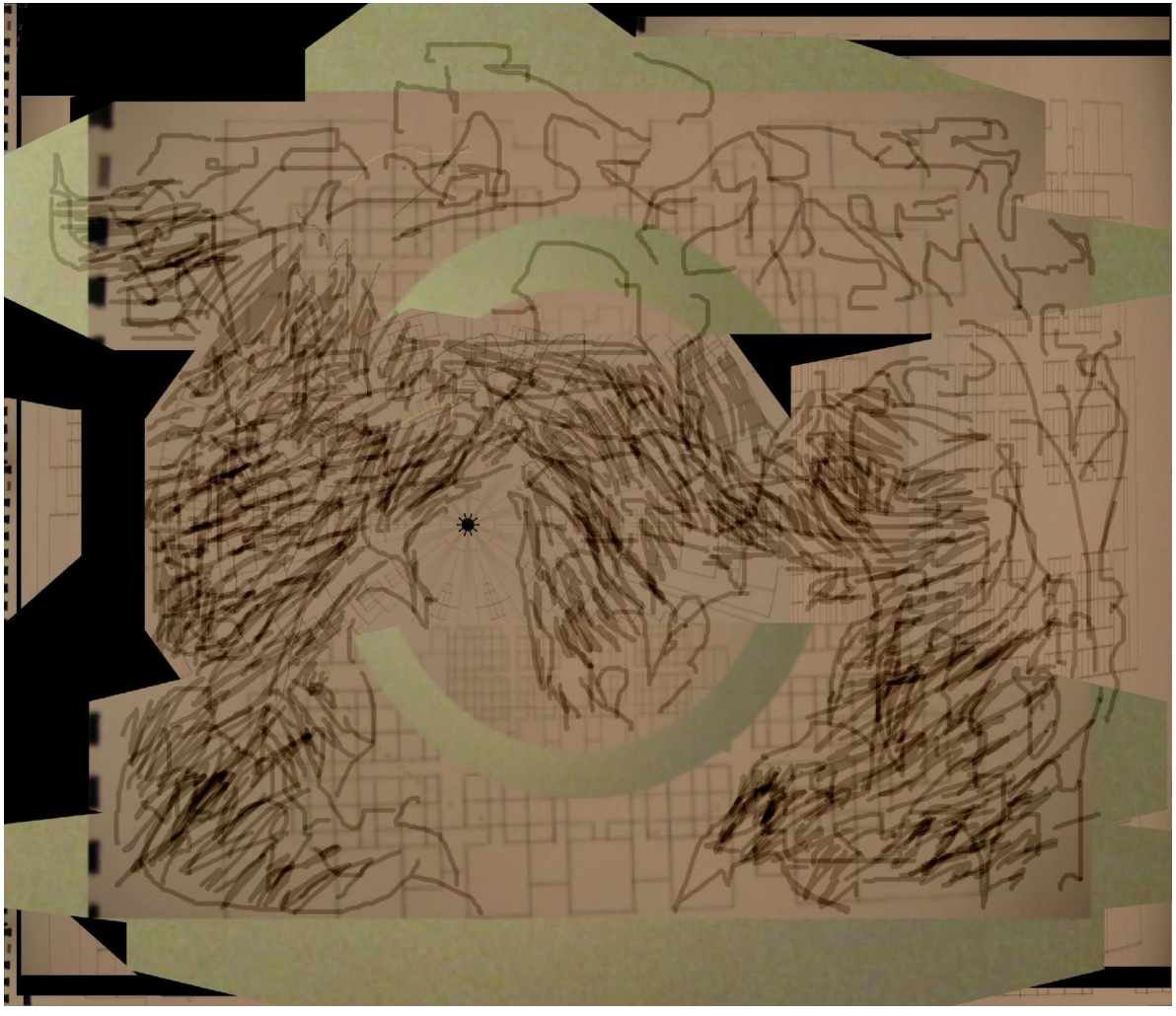
:Morphological Bracketings –virtual >Mappings : Texting Cartography and Manuscripted Striations, Core Samples, Compression,Labyrinths, Accidents, Underwriting and Overwriting,sectors, Trace and Rhizome Vector and Raster, Denominations of post nominal Deterritorializations ,visual verbal morphemes and Invitational Rhetoric as well as post indexical counting, chiasmus mathemes, synechdoche as extension in space, poiesis of poetics and agency, chords threads and strings of the interdisciplinary rhetorics.
Working modes: labyrinths, text pieces- over and underwriting, text mapping- art etymologies...

:double hermeneutic by which I am interested how the sense of a traditional tableau achieves towards a sense of new environment what one may think of as the troping and associative Structuralism of drawing, and the chords threads and strings of a metamorphic polyphonic, polymorphic ethos of discourse that the neologism “rhizome”(rhea- many+zhome- unusual architetures).

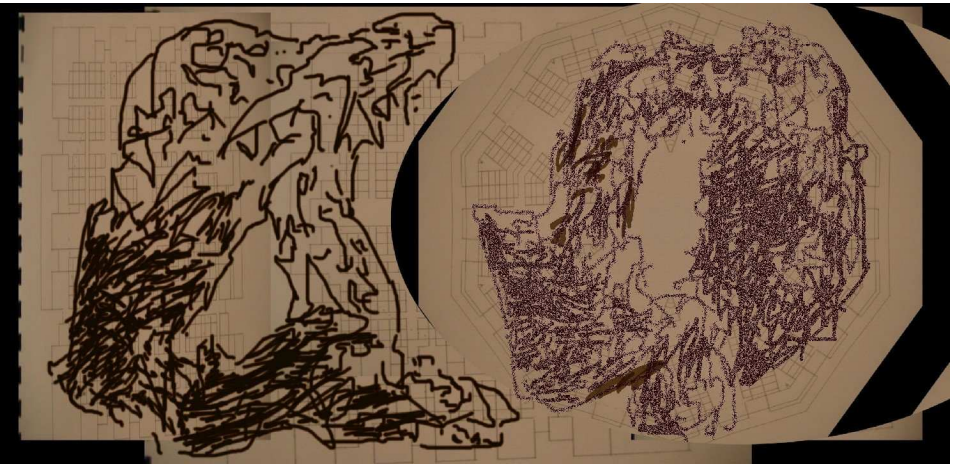
Philosophically, I am interested in rhetoric, namely ethos pathos and dialectic reconsidered towards the invitational space the first two terms project which are as much to say as “discourse” ....

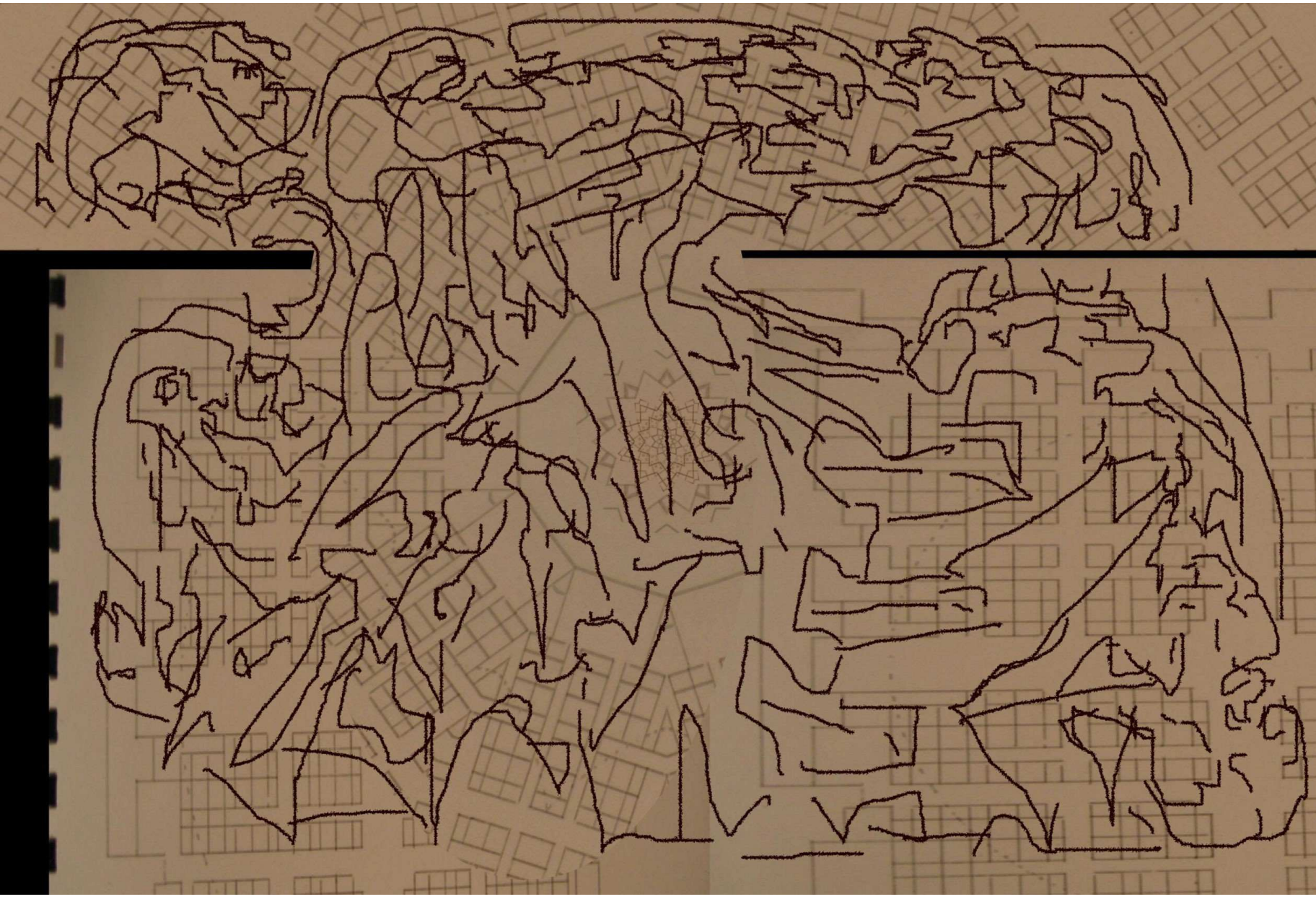
Agency: law- playground for the conceptual artists…. Virtuality displaces this in the mode of creative capital which has a resonance to semiotic blending, niche. A nice niche is the crème dela crème by which we all scream for ice scream. Nonsense order, planted by dream order towards a kind of ReM “catch” or Freudian slip within the contingency and transgression moods and modes of devolving experience to its...



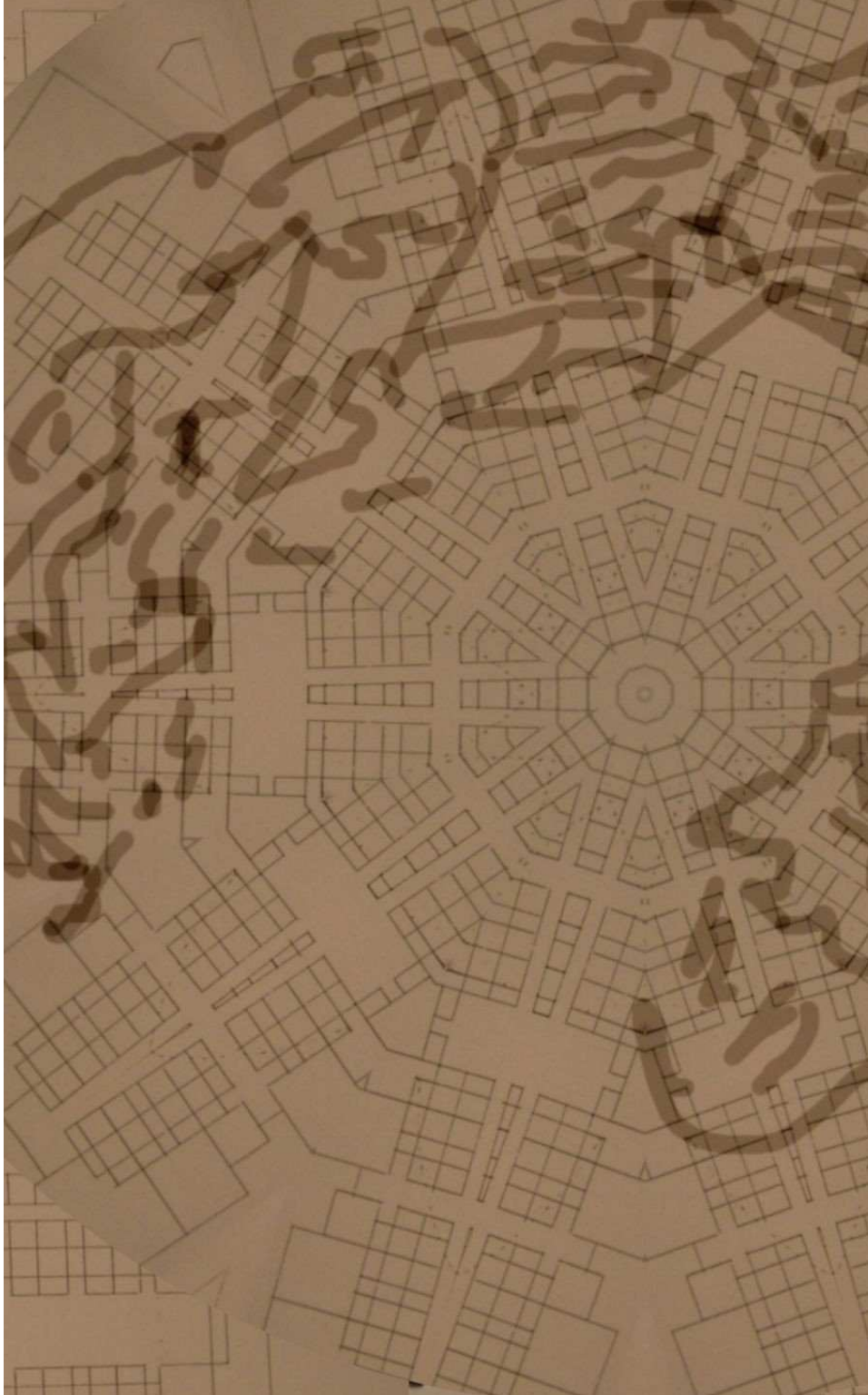


:The horizon is where the top surface inverts on the wheel, my work is a niche space of these turns of phrase- trope, drawing symbolizing both language and itself or rather the tension between verbal visual space as conceptual to experience as created through a broader sense of language engaging topologies of sense to their morphic origin in created experience...

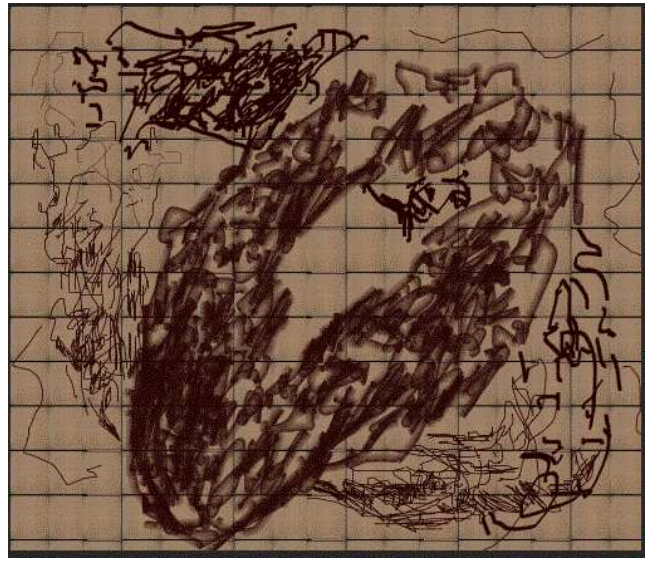


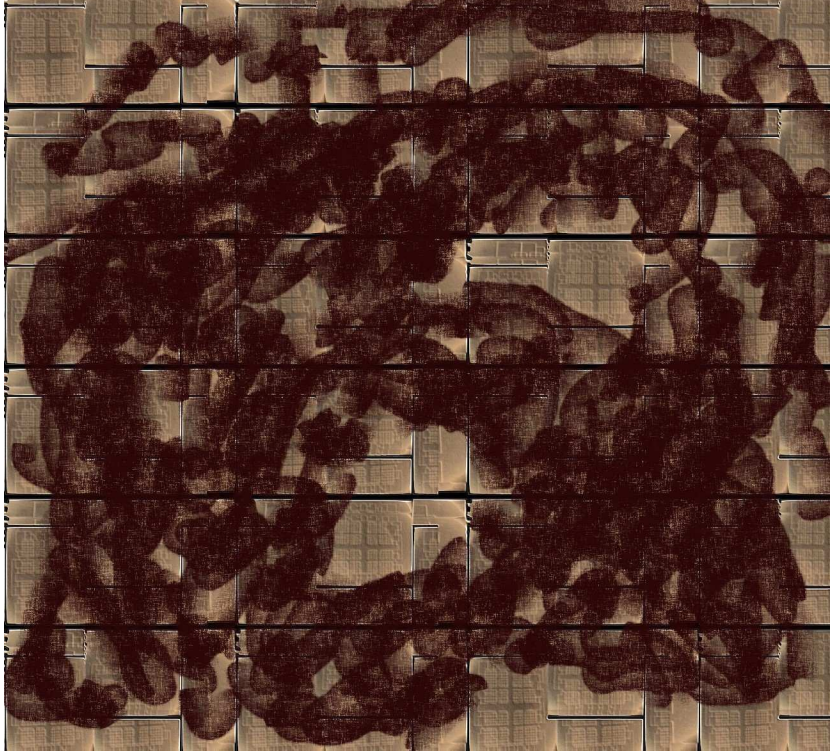


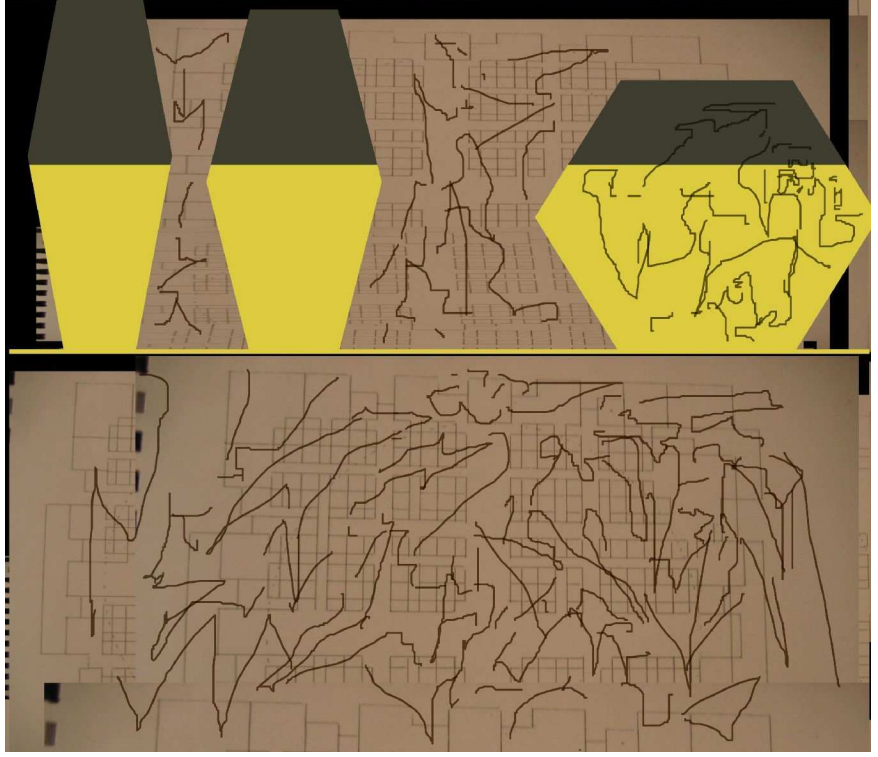
:paradigm shift to discourse…. The dilemma of the limming for me is the lemma of globe form mapping I like to relate to the computer art between the movement of a labyrinthan enfolding and monumental zone to the topesthesia in situ= exsitu…

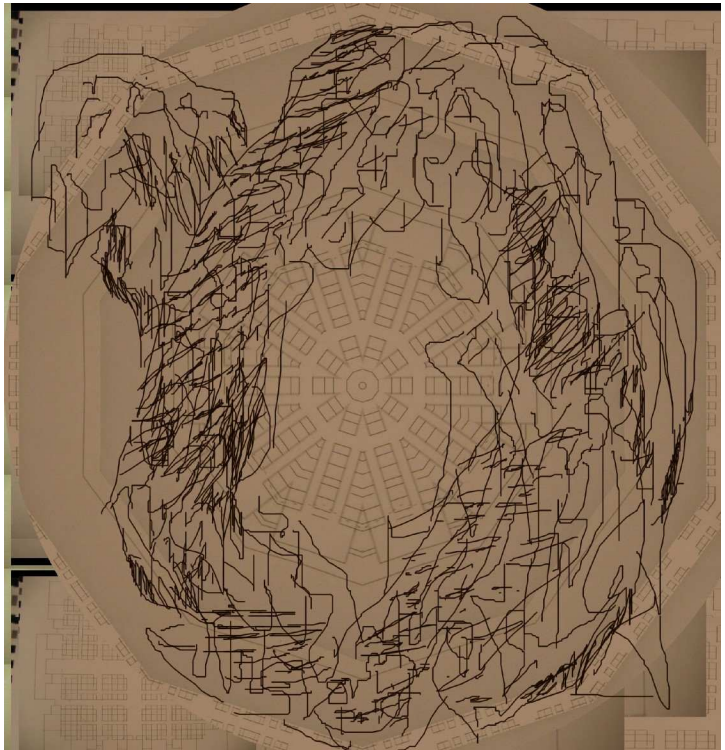


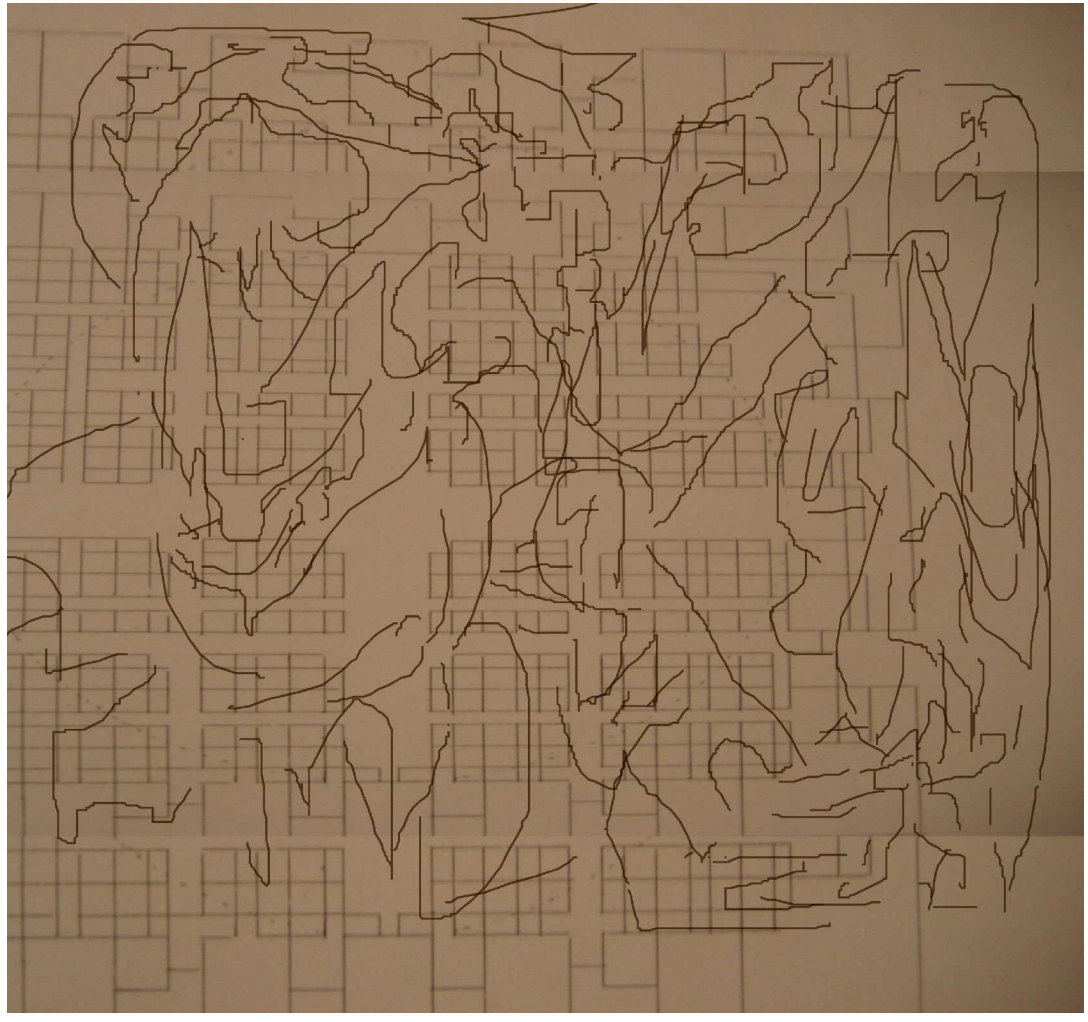
...by which Hegel approaches phenomenal reading and accordingly for me Friedreich's sublime is actually in general an architectural vision which is out of place in the picture and present the pictures sigla, It’s concept of itself, it’s self reading. For Heidegger perhaps Dassein or there being or for me the somehow ...





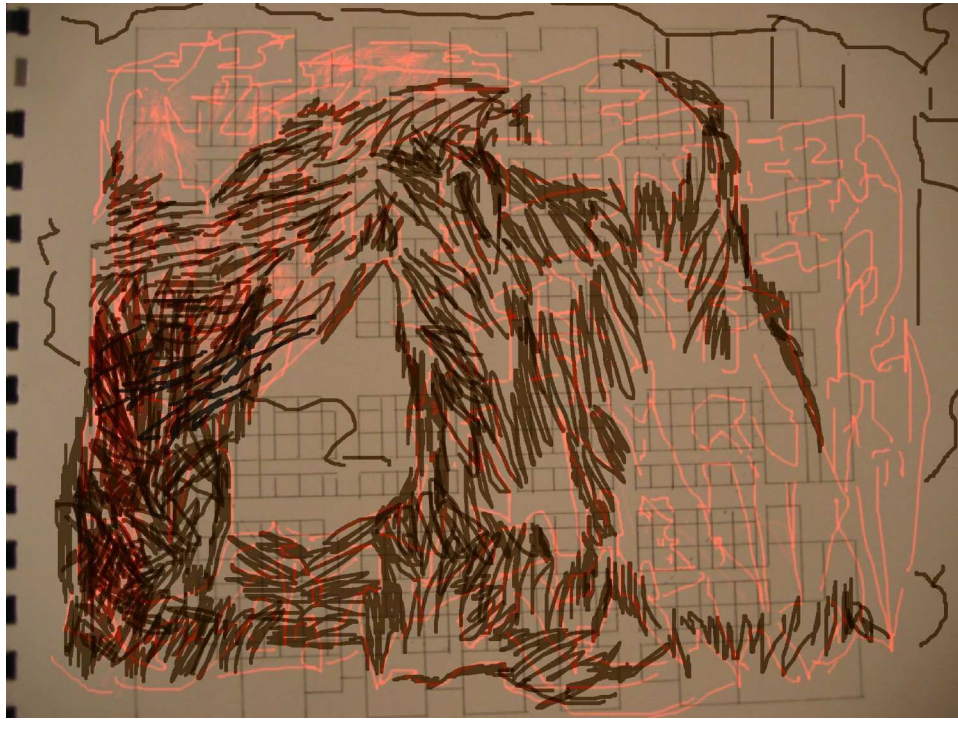


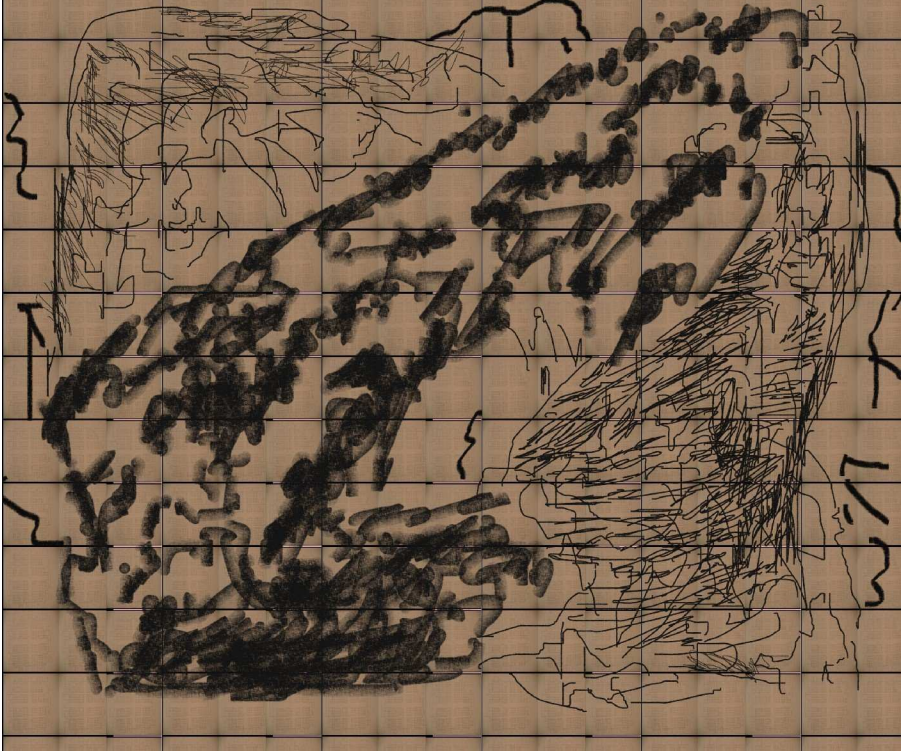


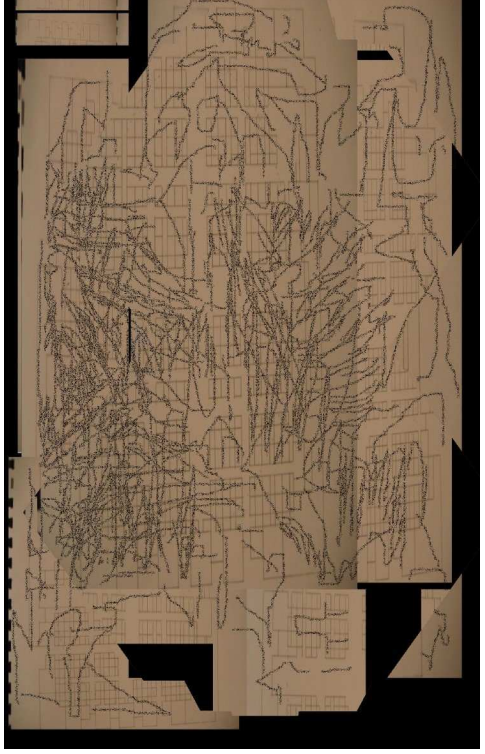


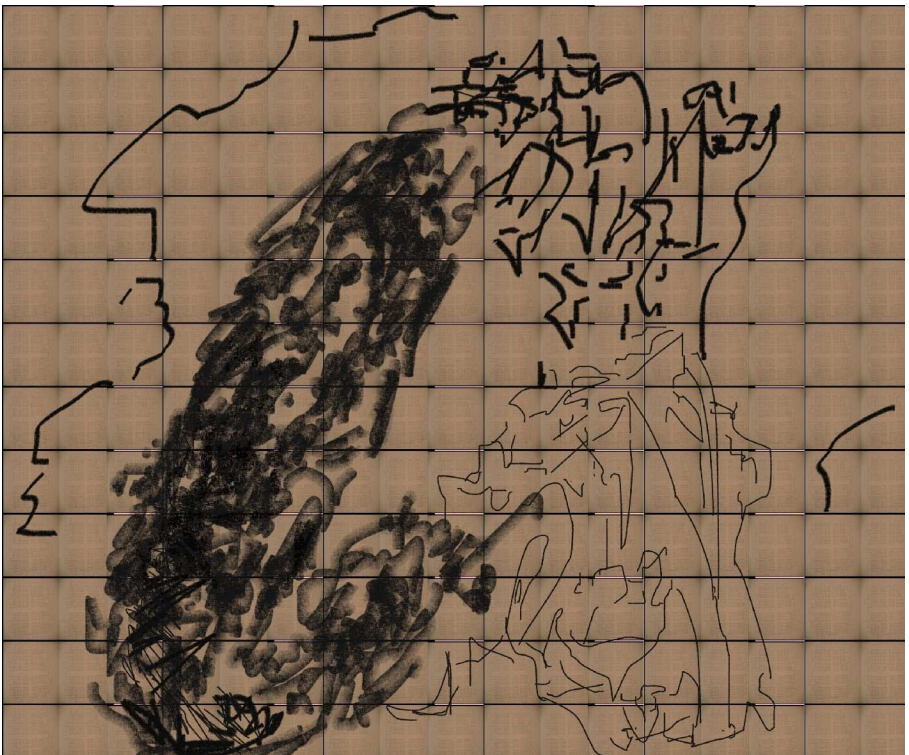
-deliberately buried to constitute a found object? How does one constitute a subject within the palimpsest of definitions towards natural?. How discursive is discourse? How allied are the alloysis of psychological colloids the matrix of topological rhetorics towards the transdisciplinary particularization of morpheme to radical as artificial to usage and chords strings –threads of virtuality and constitution

I relate the rhetorical-structural nature of drawing as a motion sensor cyber media: the discourse between software argument and philosophic bracket are my approach to this media as our new sense of nature- energy of movement towards and away an object-idea creating a subject.





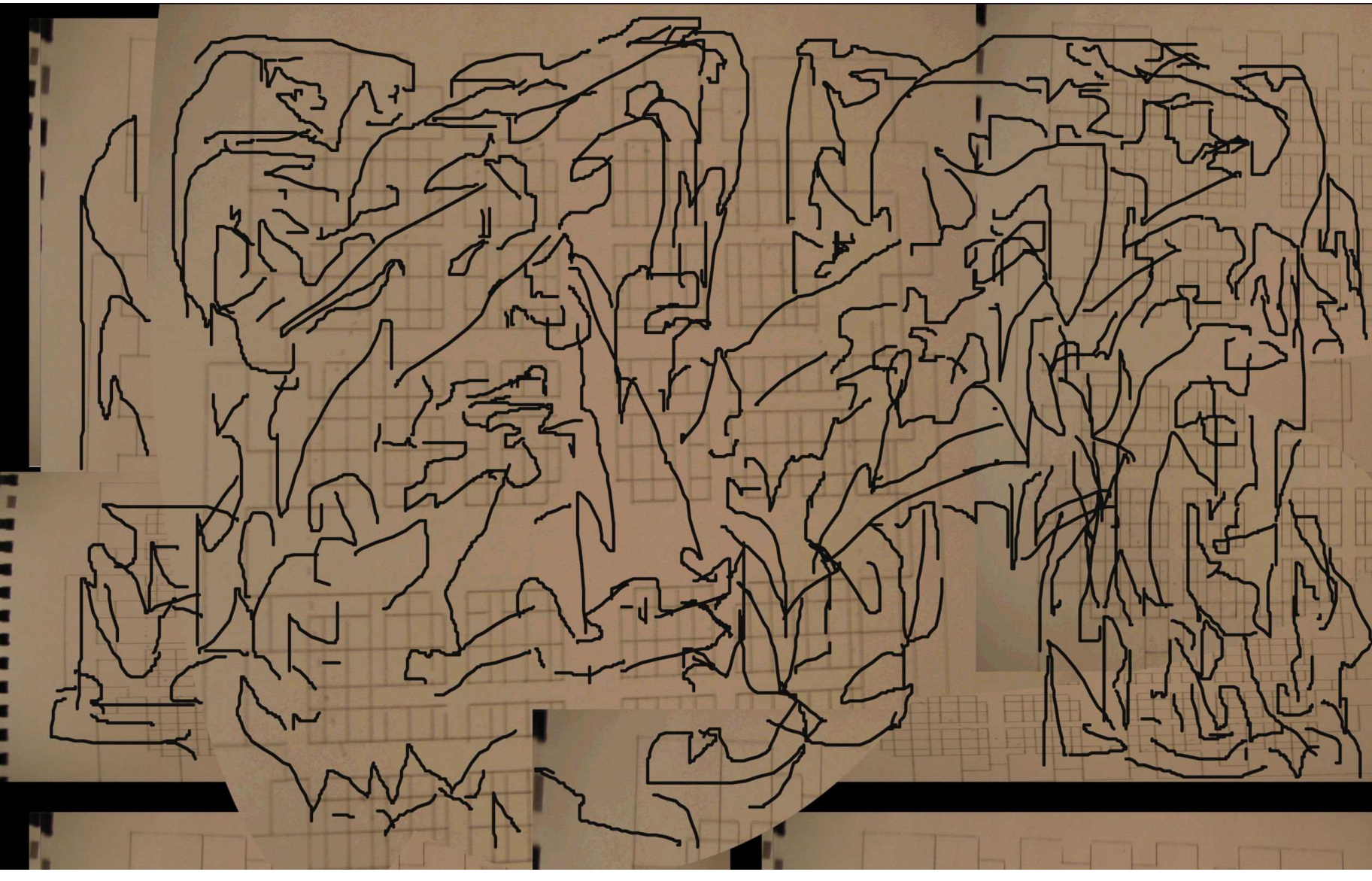


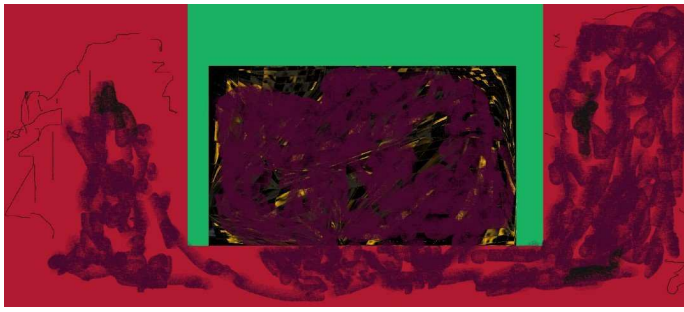


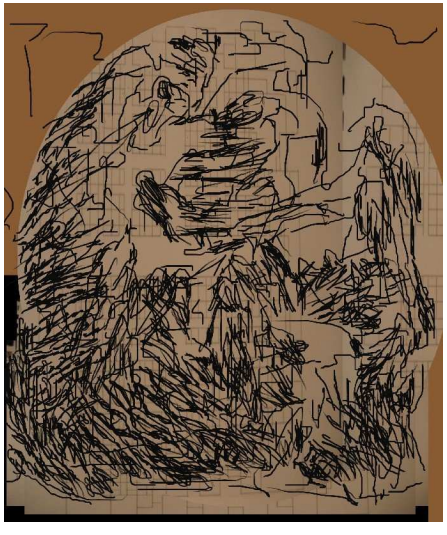
also construct: plates, rosacea, vangorder.s vangorders, shadow journal,gameplay, selected essays, Academia.edu, block and pattern projects,video outreach projects,tablet drawings and misc new projects

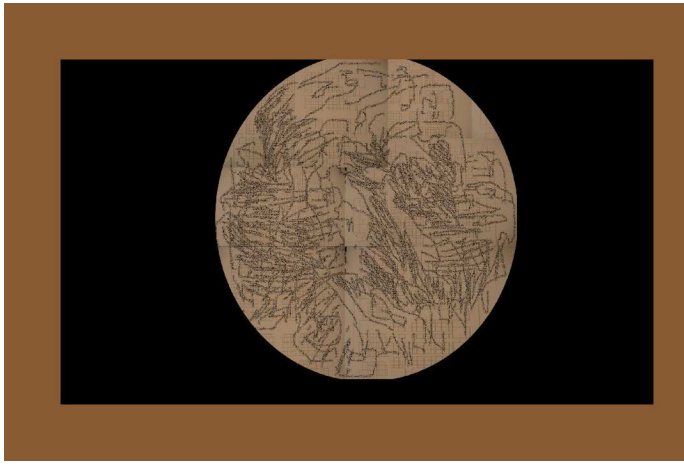
my general ideas : streaming field>masks./ video extension- compression/ human language and machine language->art and language//text mapping./topesthesia./explosions./distortion fields/neo logisms and mathemes -chiasmus;art etymologies and strange loops, evolution of art to magic, and magic to philosophy, art and language, poiesis and poetics,software argument and philosophic bracket.//video cut of cinematic loop/ Orphism-journalism.//morphemes/reflexes. /semiotic blending/ Semiotic niche.philosophic bracket/niche/epiphenomenalism and Aestheticism

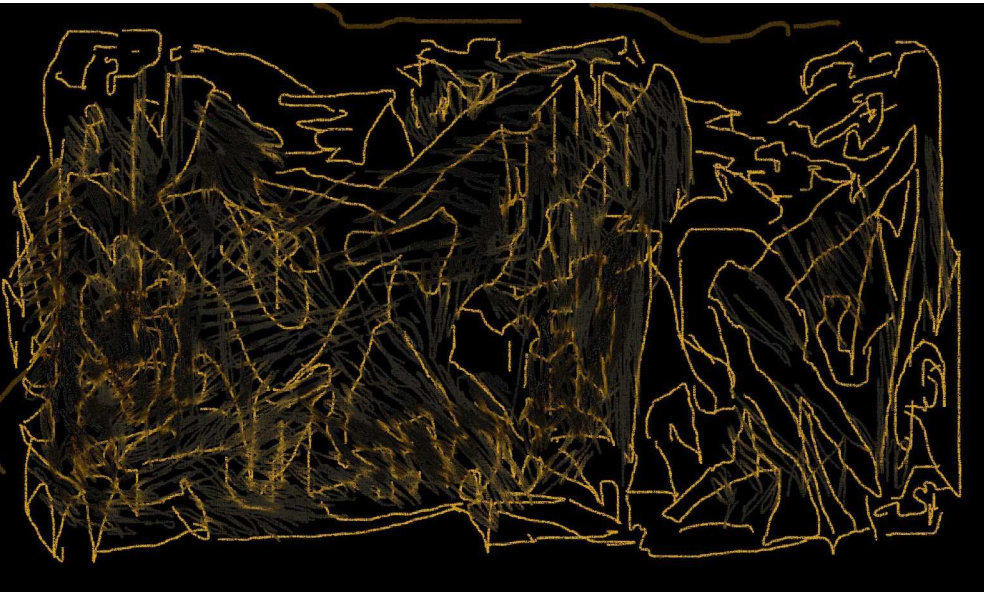
:Evaluating venns and venues musical question of art valences : how art displaces the normative functions that settle over the nominative and in doing so renames its discourse of strange loops through neologisms and deteritorializations gauging language towards the elective topologies of an emergent transdisciplinary structuralism evident to begin with upon the psychologisation of philosophy as the standing rhetorics in flux. That all this maps upon art and language is my interest and the somatic semiotic.





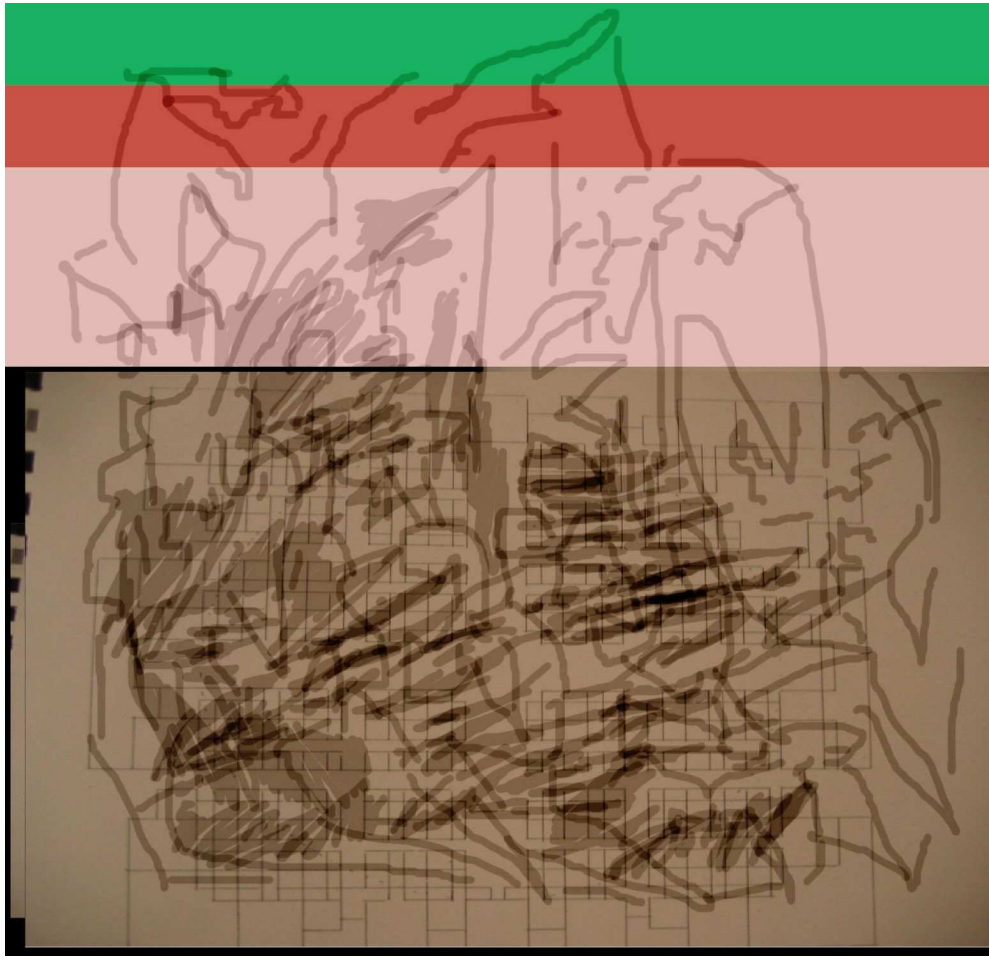




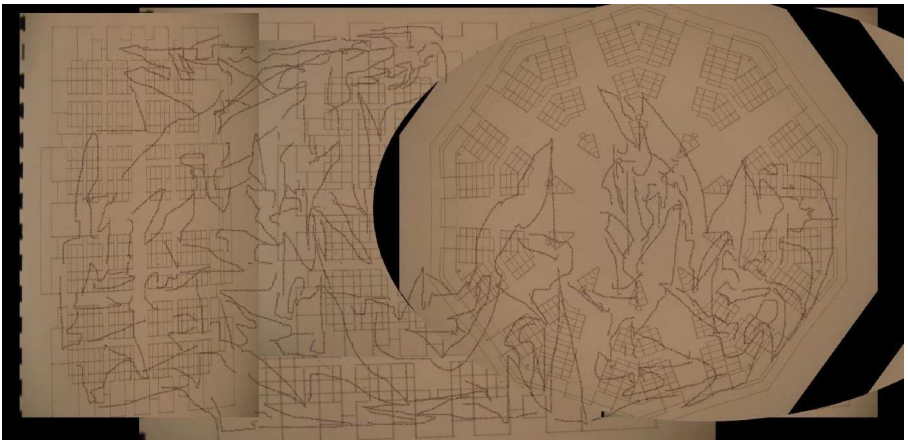


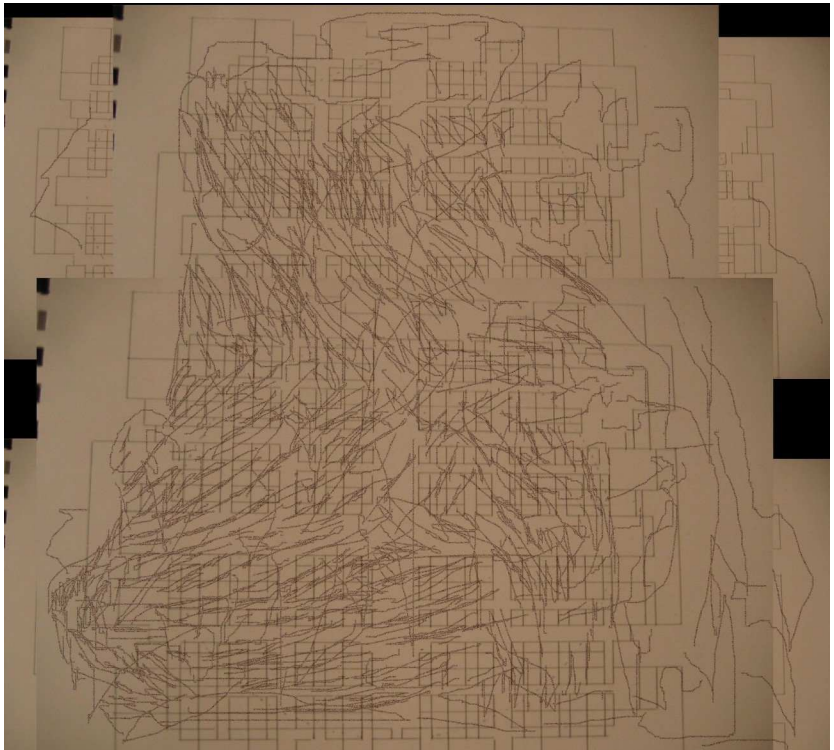
Our culture zhombie and vampire symbolizing indexical thinking of film stills and ganged to pseudo motion of film- viewer achieves autonomy of a critique, difference of Gnomes, savants guelfs wizards who essentially know the rules of the game as opposed to the tradition of the fool who is granted autonomy.

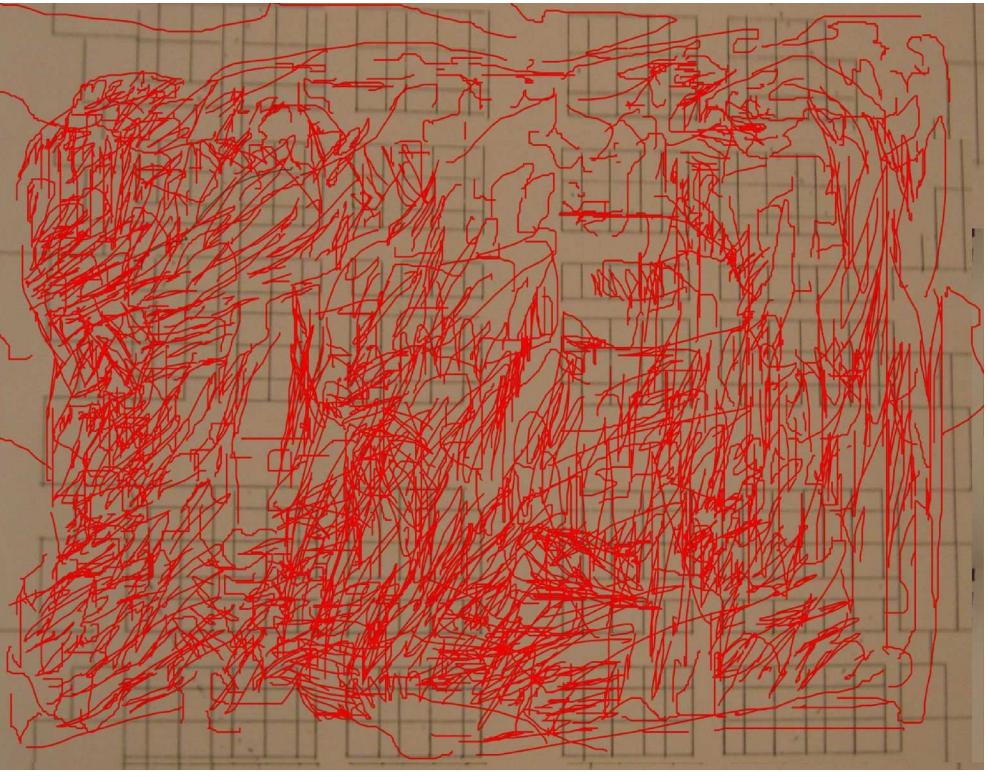
:The sense of having to disconnect in order to connect is the flourish of the flowering Metonymy and chains of signifiers. Rhetoric and structurals of effectuating affect over affecting effect.
The role of chance in the rule of perception to signifiers constructed of tangentials to discourse mapped to the histories of trope as language construct with in morphemes. Systems, harmonies out of the disharmony of present situation constructed into perception as experience and semiotic embedded within the phenomelogical...



Textology: Smithson maps language as a collection of sites to the collective subconscious
Structuralism maps association to structure
Semiotics blending advances structuralism to a consideration of evolution
Deleuze devolves the oscillation of Berenson per subject and object to a morphology over indices
Morphological arrows as sets carry the impetus of an M->Orphic value to form
(which is referential perhaps to Boolian sets and Cubism)
Orphism maps the dye and the stain to Osmotic consciousness as does Lacan in considering “stain”
Of these” trace and rhizome, and motion sensor drawing raster and vector,,,

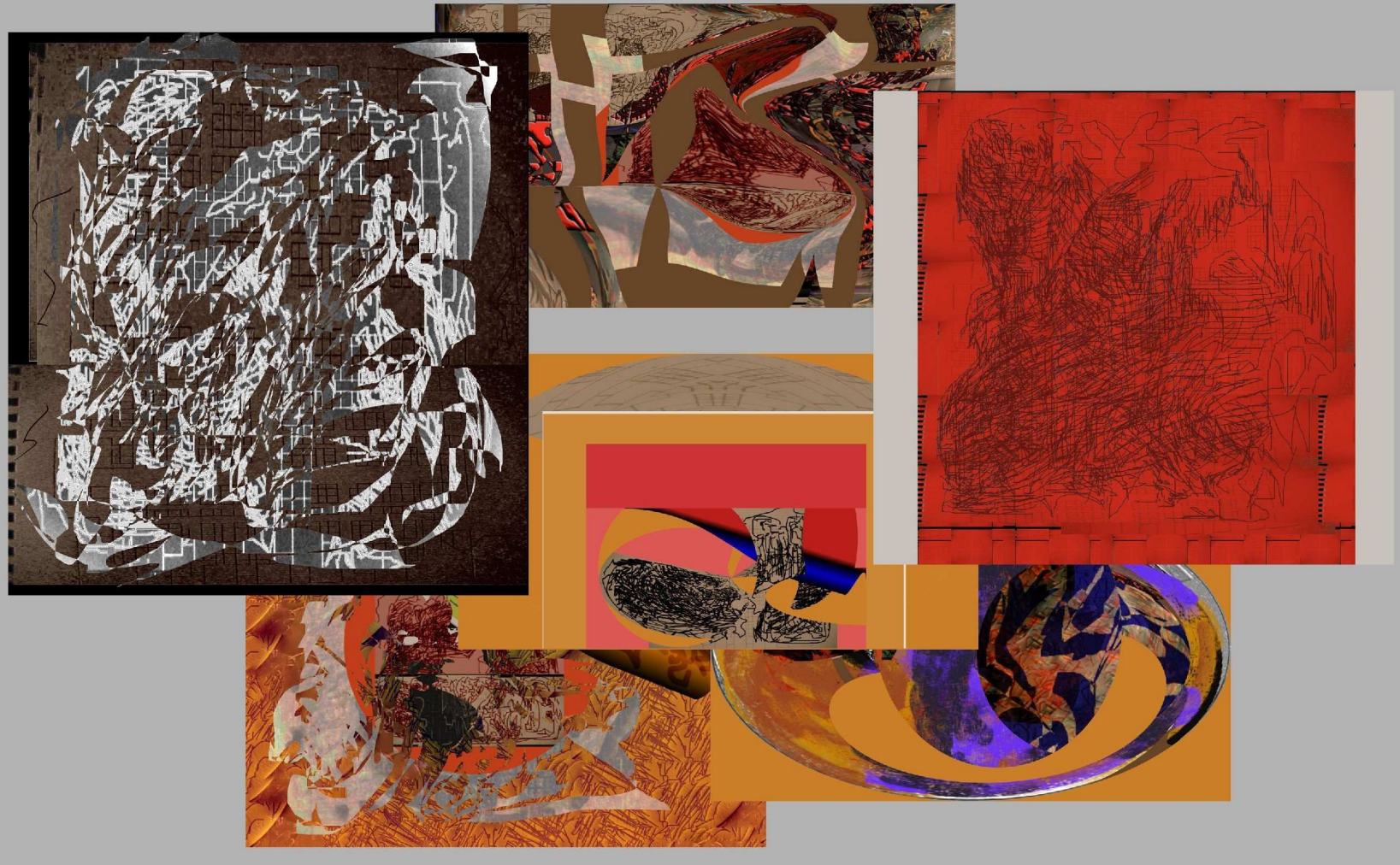






sets per opposition unity and intersection reexamine those roots in cubism as a constructive rhetoric and consequently invitational. Orphism accepted that invitation (Delauney) in relation to an artistic version of the psychological “stain”(Lacan) of environment and creaturely use and pragmatics of chance and choice. Out of that consciousness reflective of discursive elements transporting landscape radical to an altered art nexus I reconsider those ... experiences of excavating and quarrying which embedding labyrinthine and monumental time are often made intertextual to a concept of , say, obsolete technologies remodeled and instead I take a different tact of relating to the prosody or musicality of drawing rhythm and its sculptural edginess to morphemes in the making of a personal structuralism discursive to those tangents which implicate exegesis of a thrownesss which rebounds to a sense of time outside of indices.

...within the idea of atoms is a syllepsis that has resonance actually to the Dyonesian and Apollonian sensibility namely Orpheus and the direction towards recognizing fate to chance as a poesis that is behind the scenes of the formal poetry and formative within radicals which effectuate affect rather than affect effect. The Gods are subject to a fate…..which is primordial chaos " the fairest order is a heap of
random sweepings gives this resonance per Heraclitus, while :It's an attunement that turns back on itself like that of the bow and the lyre" places a post dialectic approach in which transparency of perception and its osmotic corollary are not just opposites that codefine but their own morphology, gradients and incidence of metamorphosis questioning duality.



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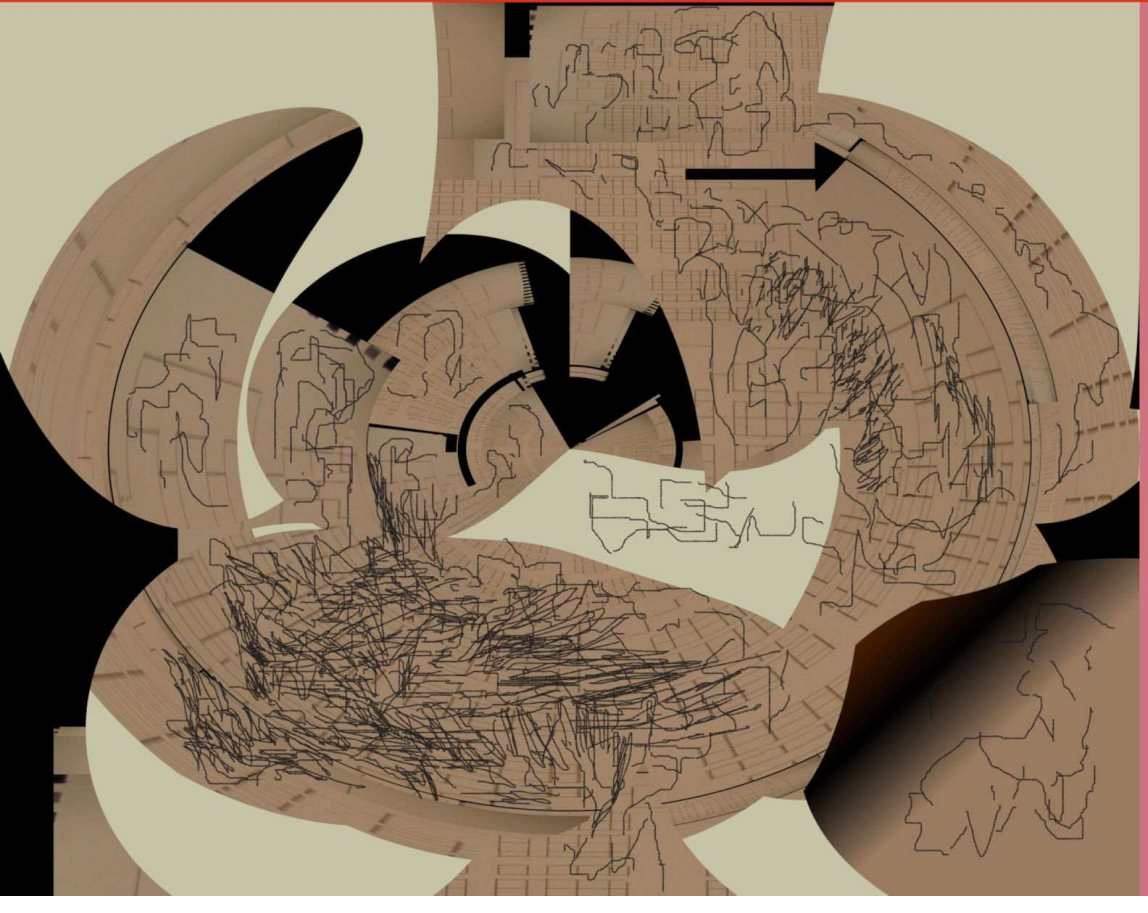

paradigm shift to discourse.... The dilemma of the limming for me is the lemma of globe form mapping !

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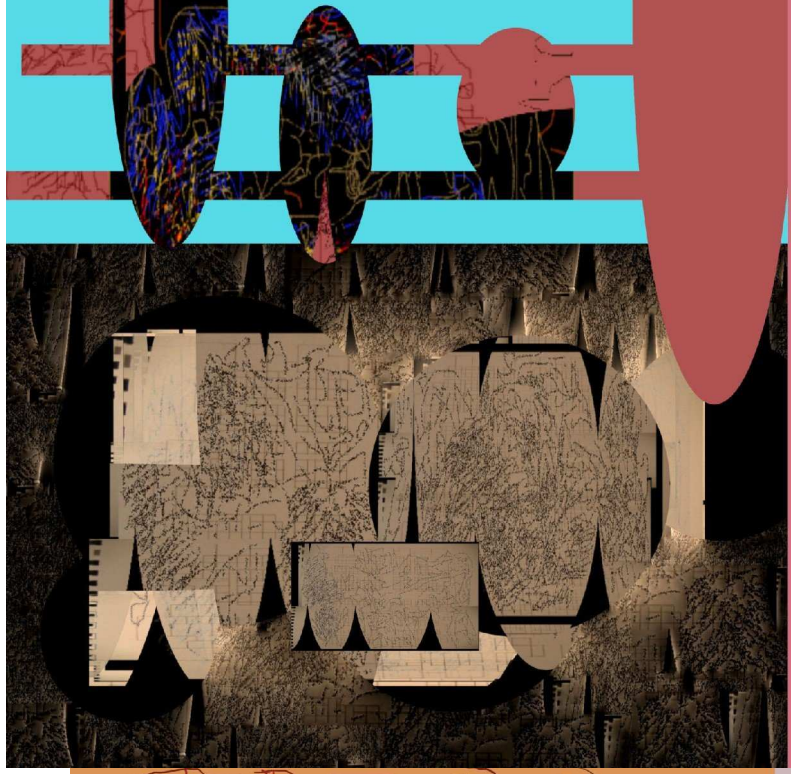

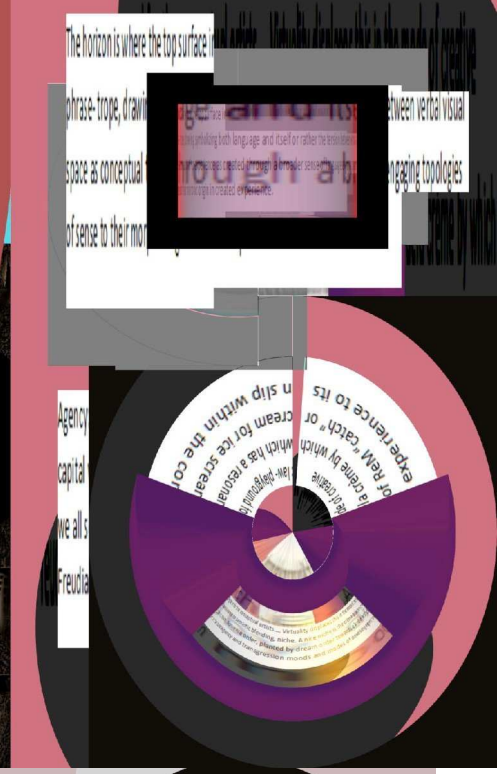

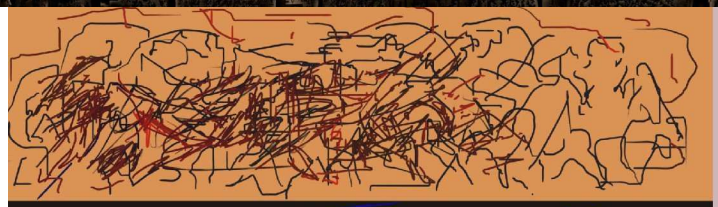

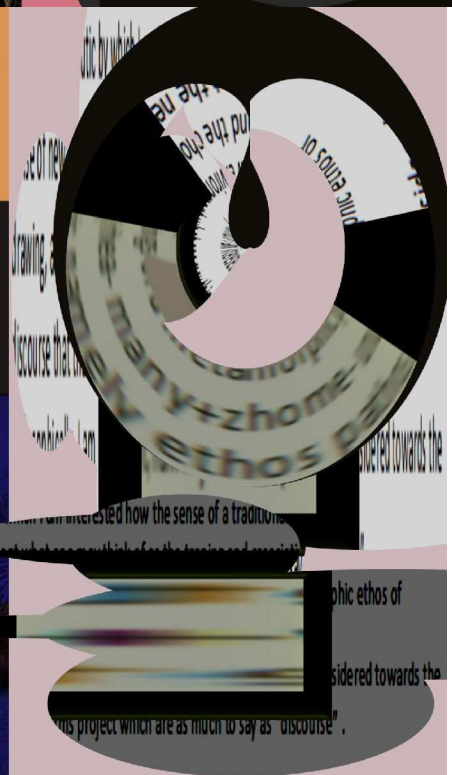

Morphological Bracke
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modes: labyrinths, text pieces- over and underwriting, text
Trace and Rhizome
morphemes as extension
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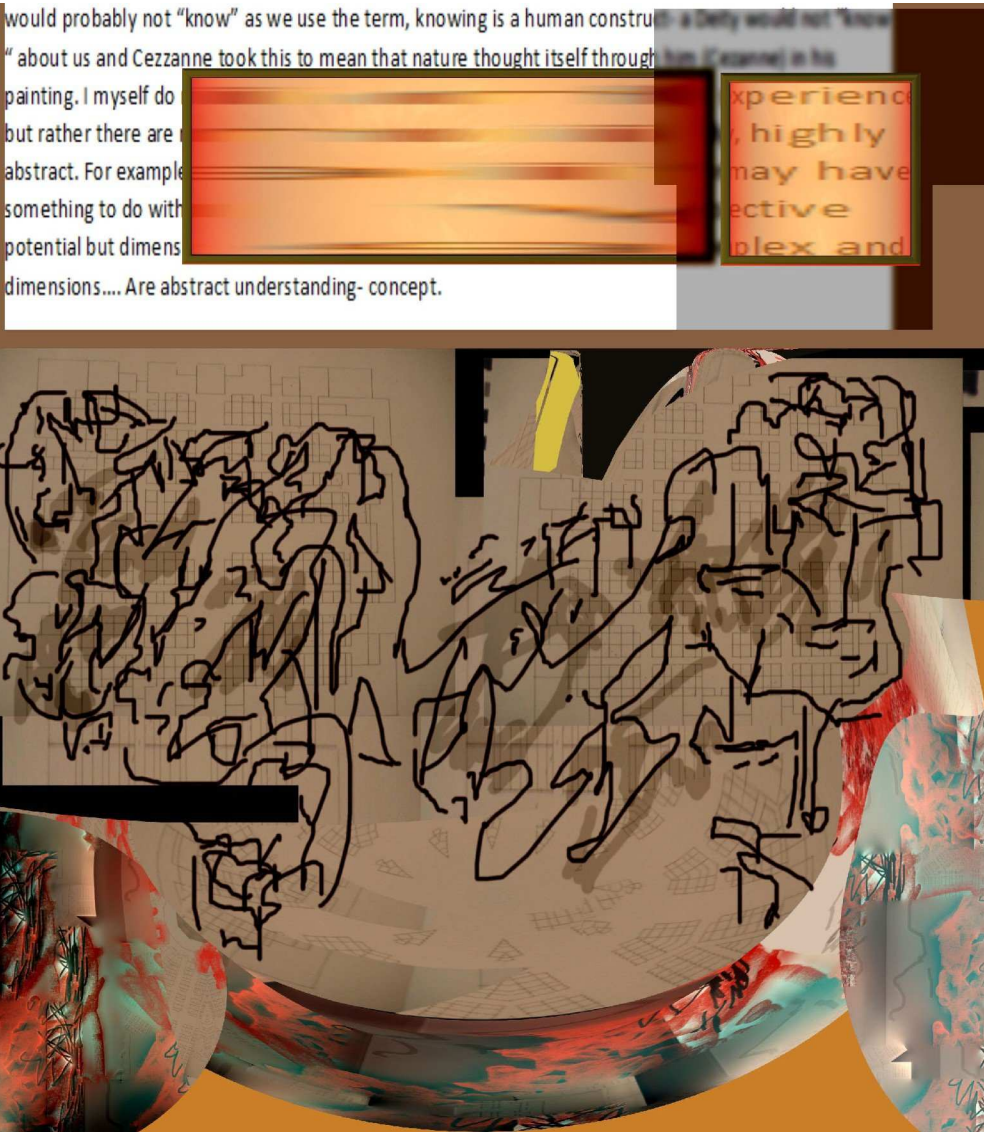
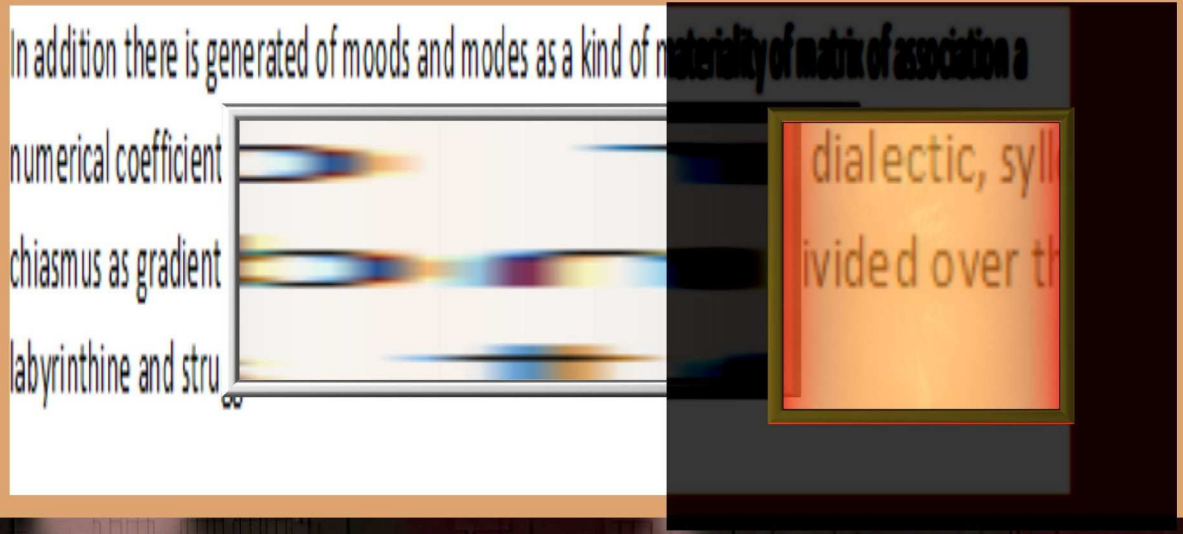


: The potentials of a structuralism to build on visual –verbal morphemes follows, but necessitating a semiotic blending of the niches of usage, virtuality with which creatures relate to their environments. Returning to Archaic times trope is the prestidigitator by which the net effect is realized to analysis, creatures caught in net give the intuition of evolution, sacrifices arrange the parts, analyzed in terms of potential...


In addition there is generated of moods and modes as a kind of
numerical coefficient
chiasmus as gradient
labyrinthine and stru
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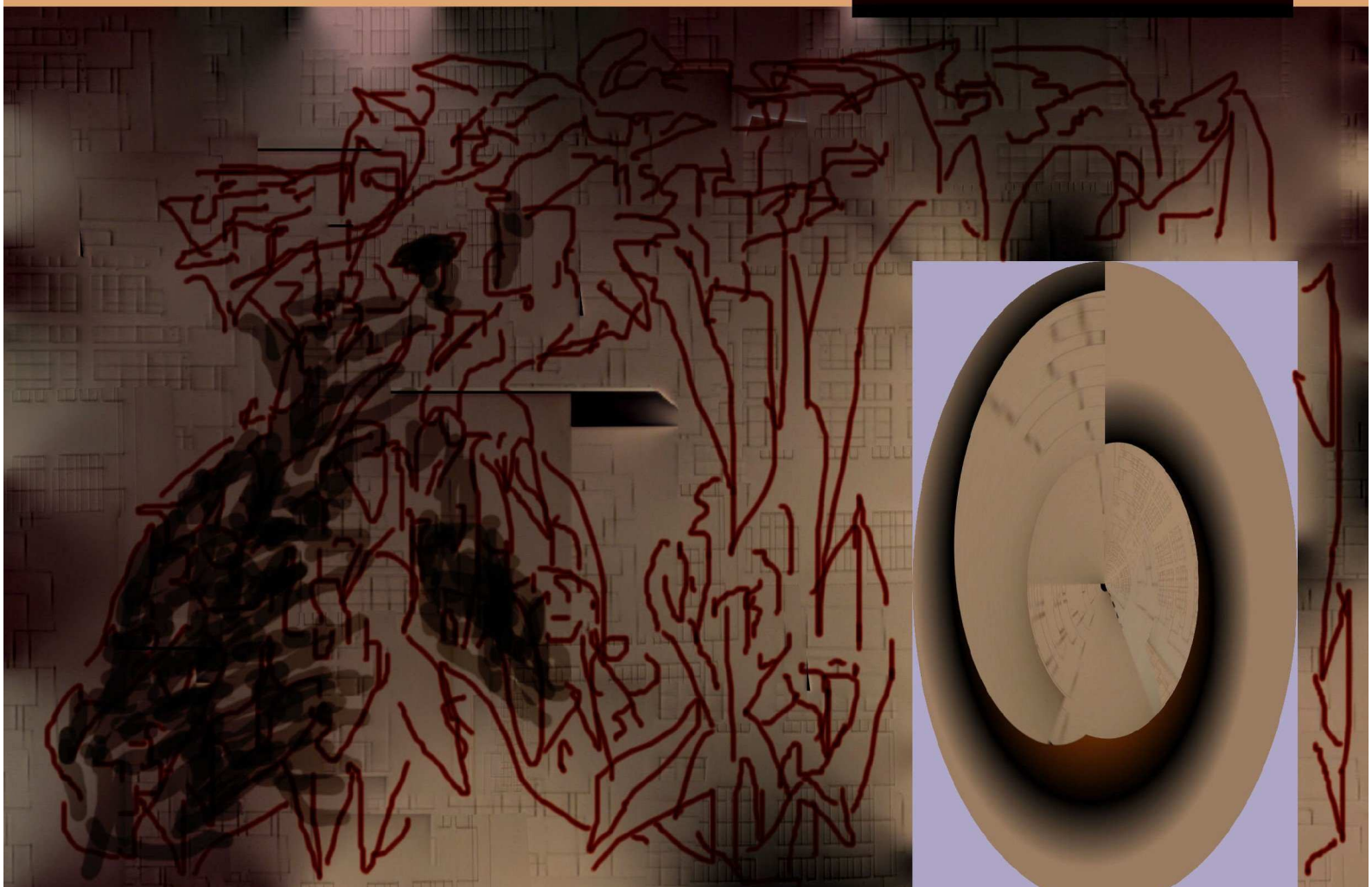
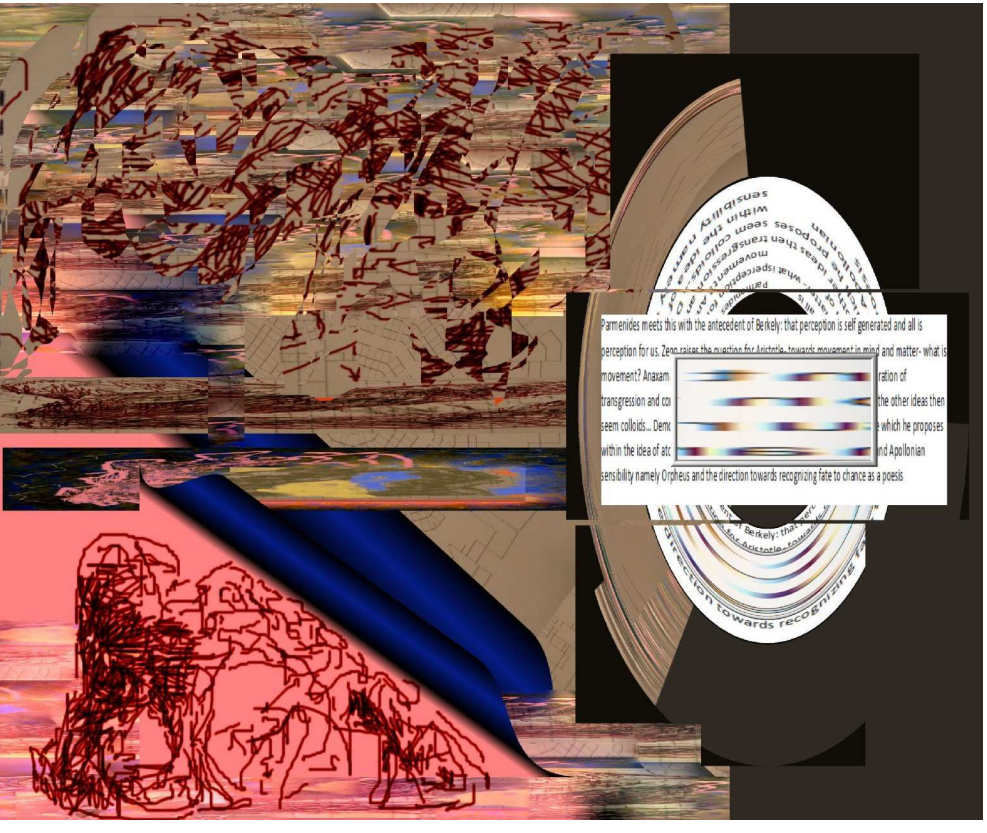
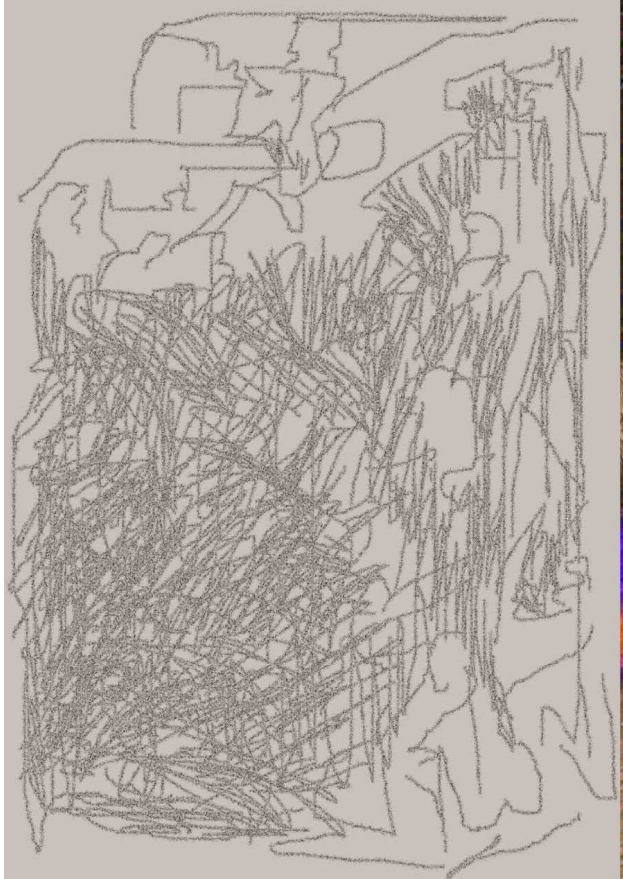


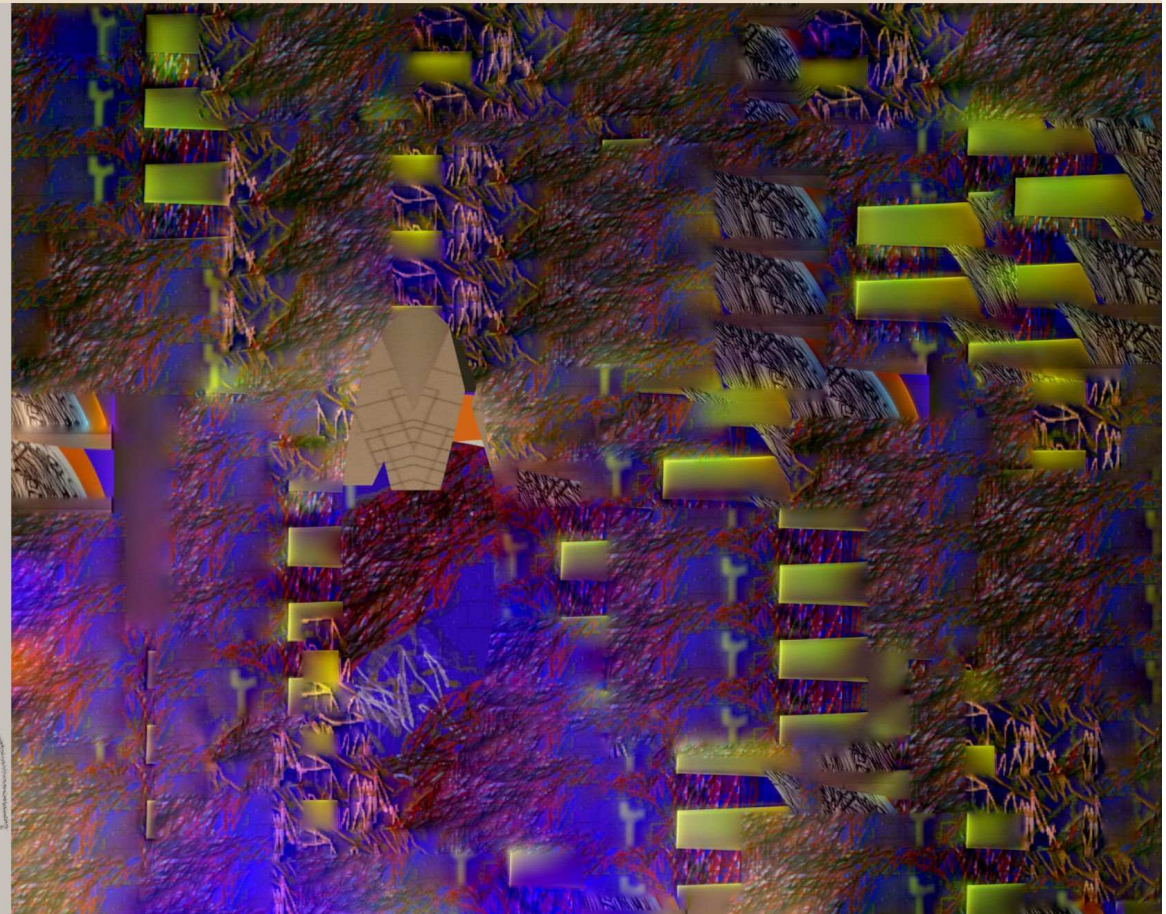


Khan has described Heraclitus as relating various domains of human experience through a kind of sonorousness linking through his poetics the dimensions of religion, experience, culture, poetry, cosmogony,daily events, war and peace. The colloidal states of landscape radicals as he uses them are thus similar to the Iching, and just as the Iching relates to chance so does the chain of signifiers in Heraclitus also have their morphic value of transformation “expect the unexpected” around the canonical tropes or turns of spatial projection in person mood and quality of qualitative parameters in their morphology and metamorphosis of movement in mind and matter. Similarly Lacan thinks in terms of a chain of signifiers, and Kant of the conditions of experience as simultaneously the conditions of the objects of experience- if I may trope Khan, Lacan, and Kant.

The transcience ,dissonance and nonsense, nonsense and dissonance, sense and ability of drawing as prescient to the art a as a mega zine – art as effectuating agenc the mirror but polyphonic in the mo

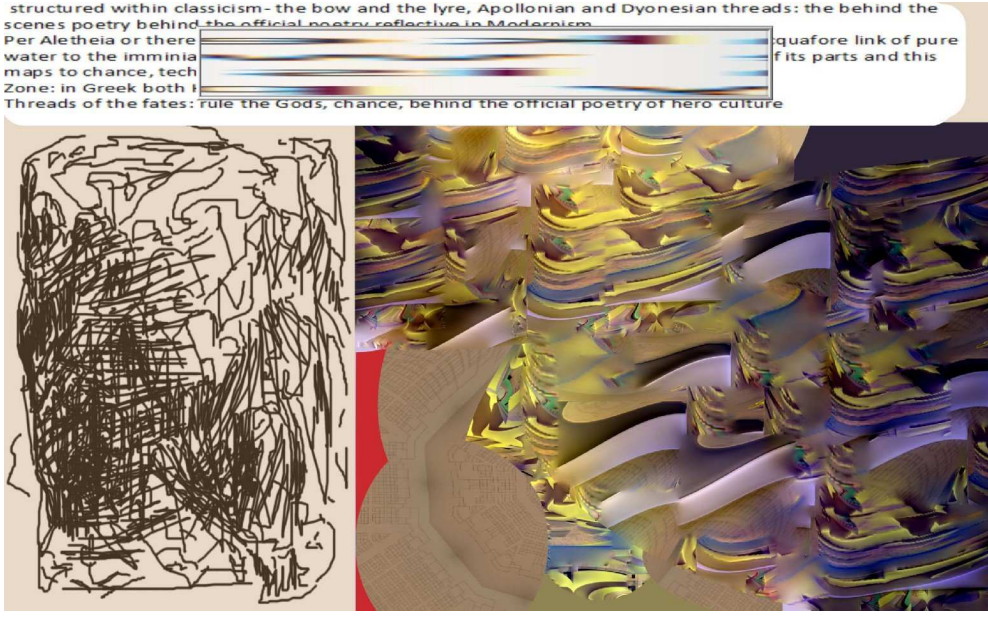
circumstances as proposed by Valery. Instead I look beyond such oscillation of subject and object to a different conflux which in which the chords threads and string of the morphological arrows of Boolian sets per opposition u structive rhetoric and consequently inv on to an artistic version of the psycho ragmatics of chance and choice. Out of th landscape radical to an altered art nexus ich embedding labyrinthine and mor , obsolete technologies remodeled

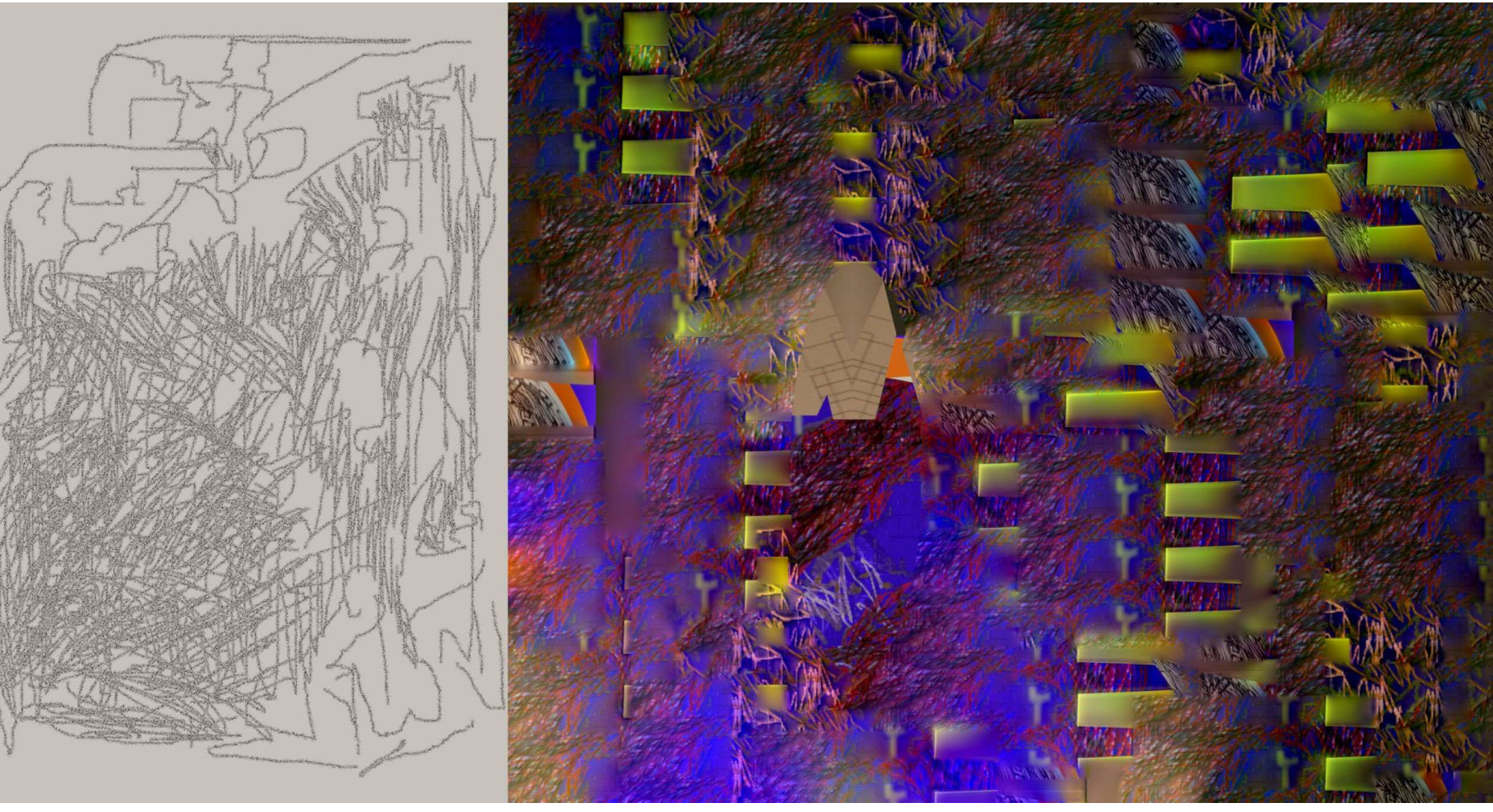


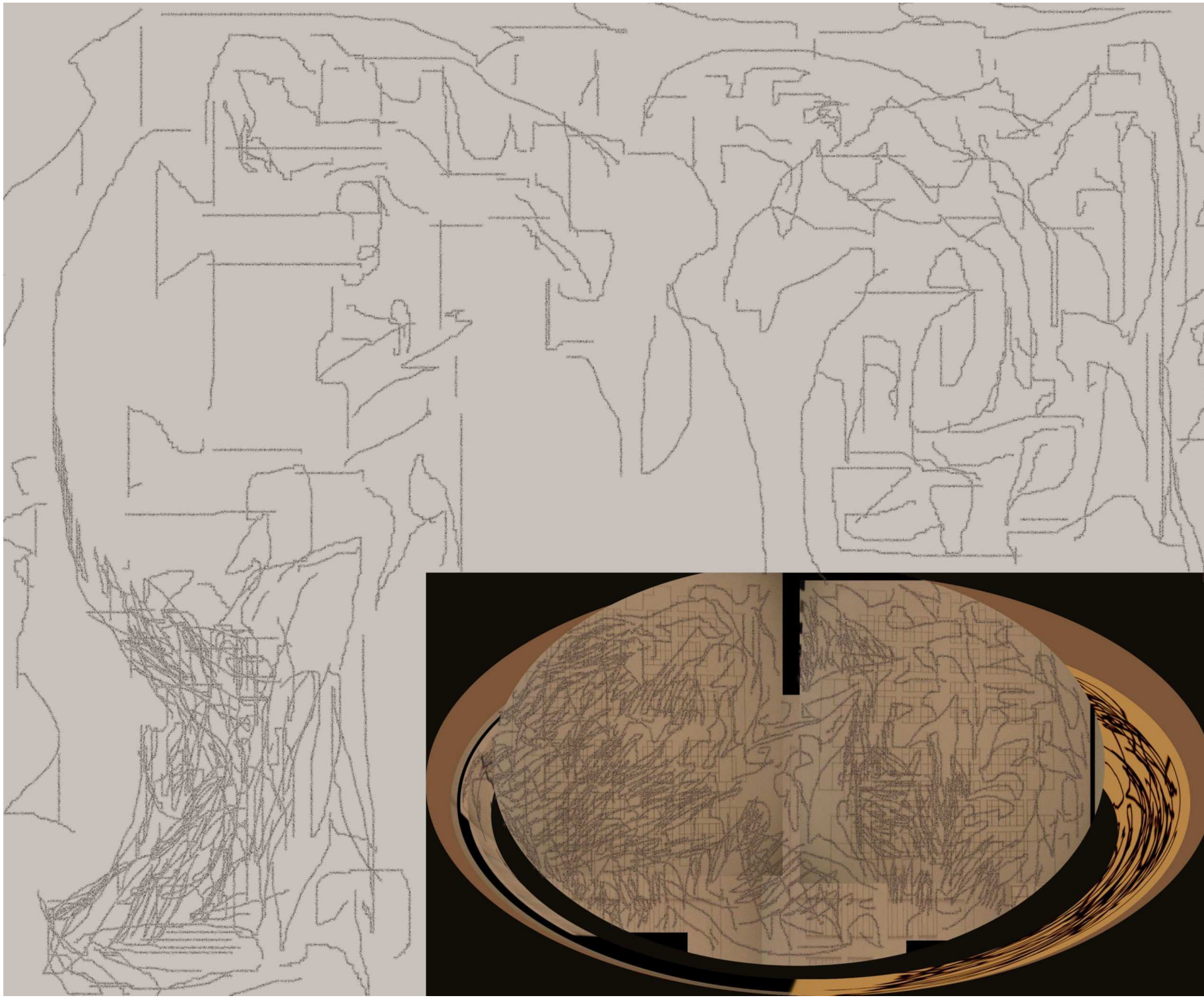


Morphological Bracketings –virtual >Mappings : Texting Cartography and Manuscripted Striations, Core Samples, Compression,Labyrinths, Accidents, Underwriting and Overwriting,sectors, Trace and Rhizome Vector and Raster, Denominatons of post nominal Deterritorializations ,visual verbal morphemes and Invitational Rhetoric as well as post indexical counting, chiasmus mathemes, synechdoche as extension in space, poiesis of poetics and agency, chords threads and strings of the interdisciplinary rhetorics.

Working modes: labyrinths, text pieces- over and underwriting, text mapping- art etymologies, topologies of trope, Topesthesia,denominations of rhetoric, morphemes, puns and neologisms, chiasmus mathemes… use the masks as “approaches” to the sector mode of “counting” , monochrome inversion of color i.e. conflux to field and stream and another conflux to get to monochrome, “code”… interactive sites (architecture)-Rhizome- Tracy… venn diagrams…

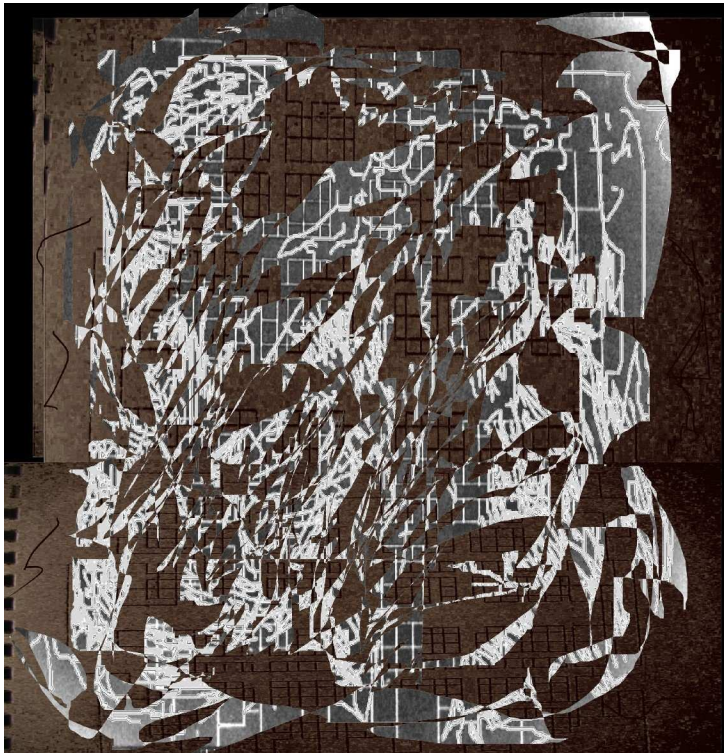


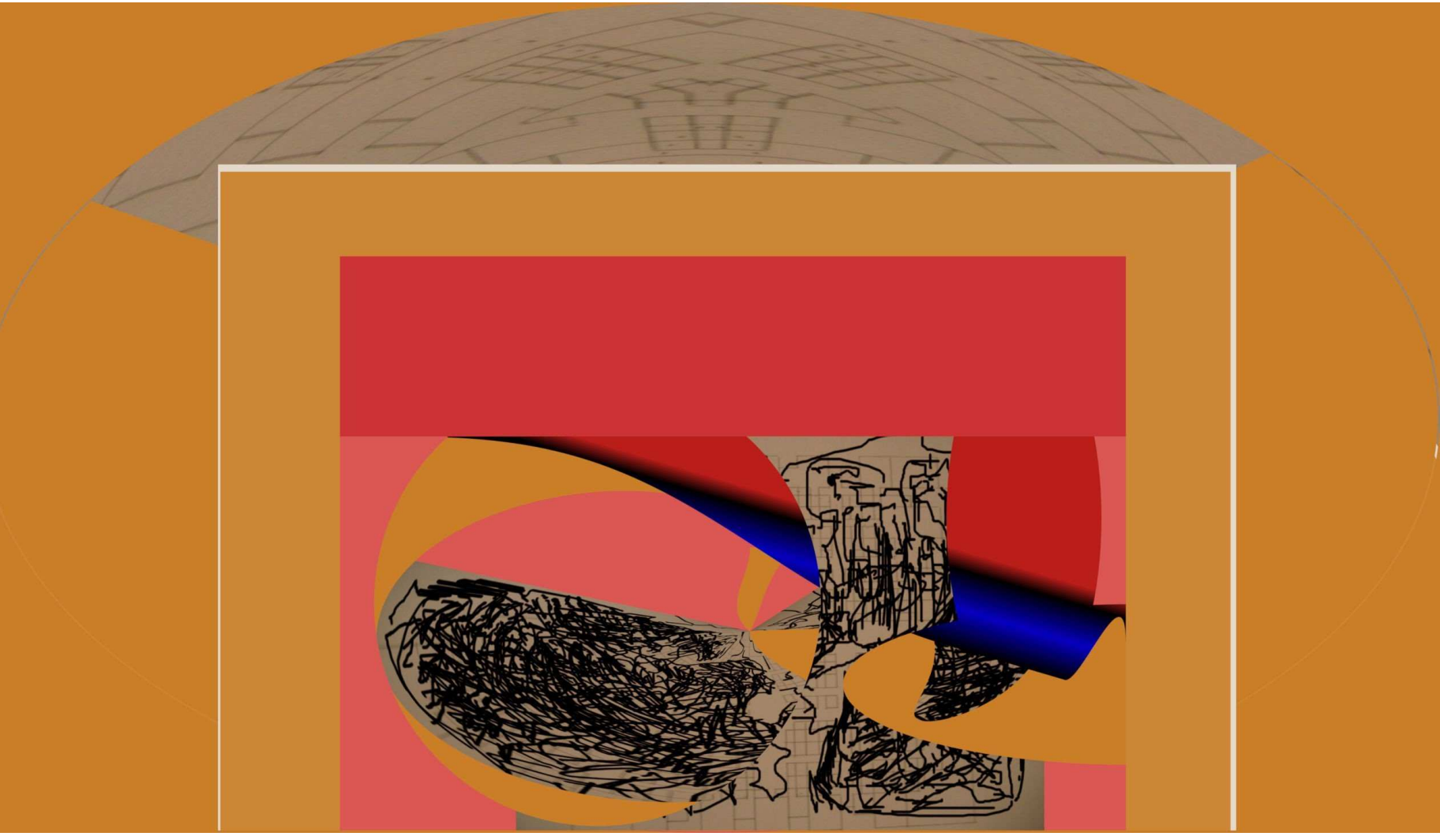




...Philosophically, I am interested in rhetoric, namely ethos pathos and dialectic reconsidered towards the invitational space the first two terms project which are as much to say as “discourse” . What this means for me in terms of drawing is that movement in mind and matter as drawing virtuality looks for true motion and conflux , rather than the indexical thinking of photographic stills or cinematic ganging of such “points” of reference, in our time “context” has , similarly come to be reevaluated, for example in the broad sense of a kind of neurological model of media semiotics such as Eugini suggests and what has been termed “Semiotic Blending or the “semiotic niche”- which bring a sense of evolution to the critique of Structuralism or associative-topological thinking through common denominators or “morphological arrows”. This I take to be in its grounding in the consideration of the way creatures use their environments proffers a kind reevaluation of Marxism by changing the sense of “capital” towards creativity itself...

Reality outside or inside or alike posited… that which is cannot be otherwise in that it is but that is our reading according to a non directive agency. Picasso's paradox- to seek, to find,… each is the moment of the other. The Musical question- we are born to change the question through its changeability as a question. Everything is changed, nothing is to be changed in that it is.
Subliminal, liminal, the first is secondary agency in retreat of the primary, liminal is a word however for drawing: to lim….(relates to limit)- to create the limits or appreciate as it were- reading. Sublime- the reasserting links to David Bohm's Rhea mode(to go form the Medieval Bohm to the Einstein contemporary) … to take a second look.
Of the Orphic tradition then of going behind the scenes of the official poetry, fate as ruling the gods, chaos, chance are the primeval chaos, a different idea than nature which is a human convention as a substrata of religious identification towards the formative, formative nature is the nature of nature, morphology is the morpheme for "form".
Agency: law- playground for the conceptual artists…. Virtuality displaces this in the mode of creative capital which has a resonance to semiotic blending, niche. A nice niche is the crème dela crème by which we all scream for ice scream. Nonsense order, planted by dream order towards a kind of ReM "catch" or Freudian slip within the contingency and transgression moods and modes of devolving experience to its capital stakes.
More form is the morphing of the formative

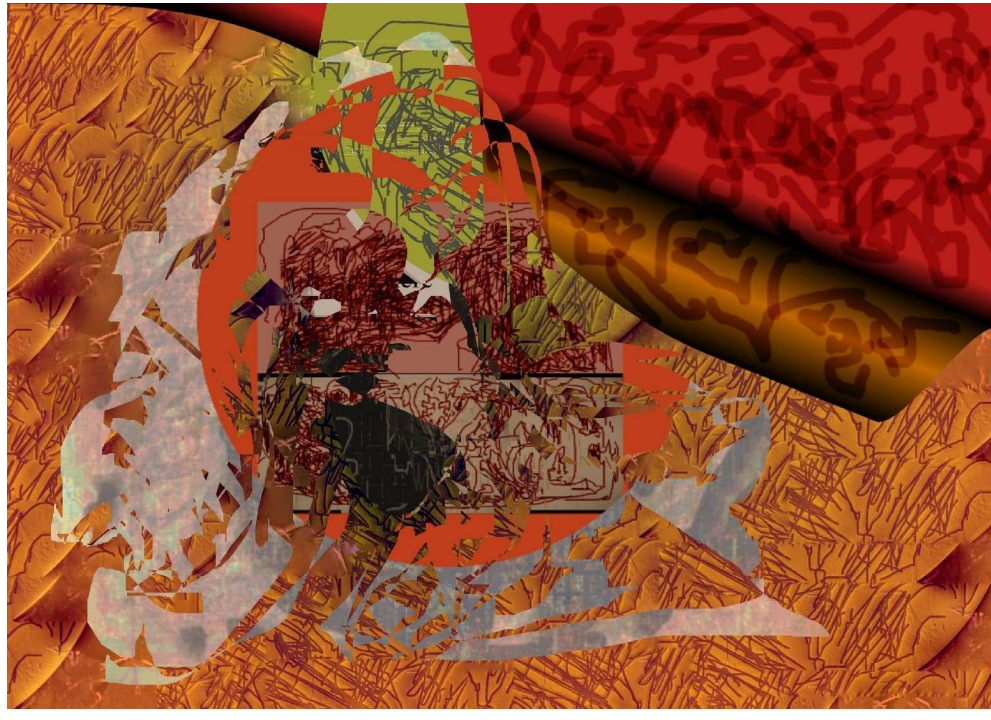


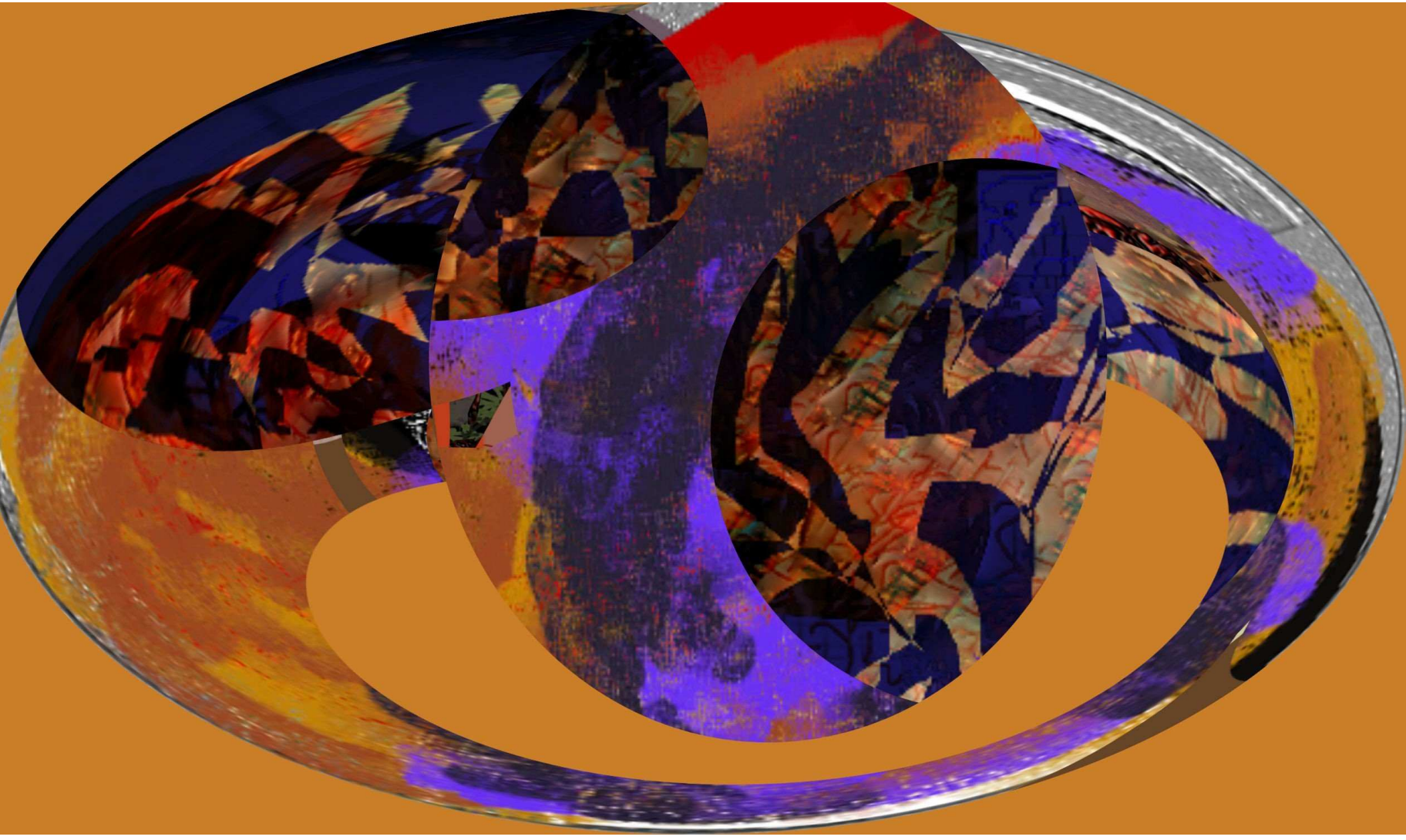


The sense of “aural” as a word – morpheme that shape both aural as sound and aura per aurora or visualization- the sense of this radiance, shows up in art- Orphism, Targets per Johns, Duchamp's Anemic Cinema, Arthur Dove, and also Wright’s Guggenheim. For Heraclitus, relating the bow and the lyre syllogistically to what we appreciate as Dionysian and Apollonian consciousness he indeed is looking into phenomenology upon its own event- that sight reads sound and sound reads sight.

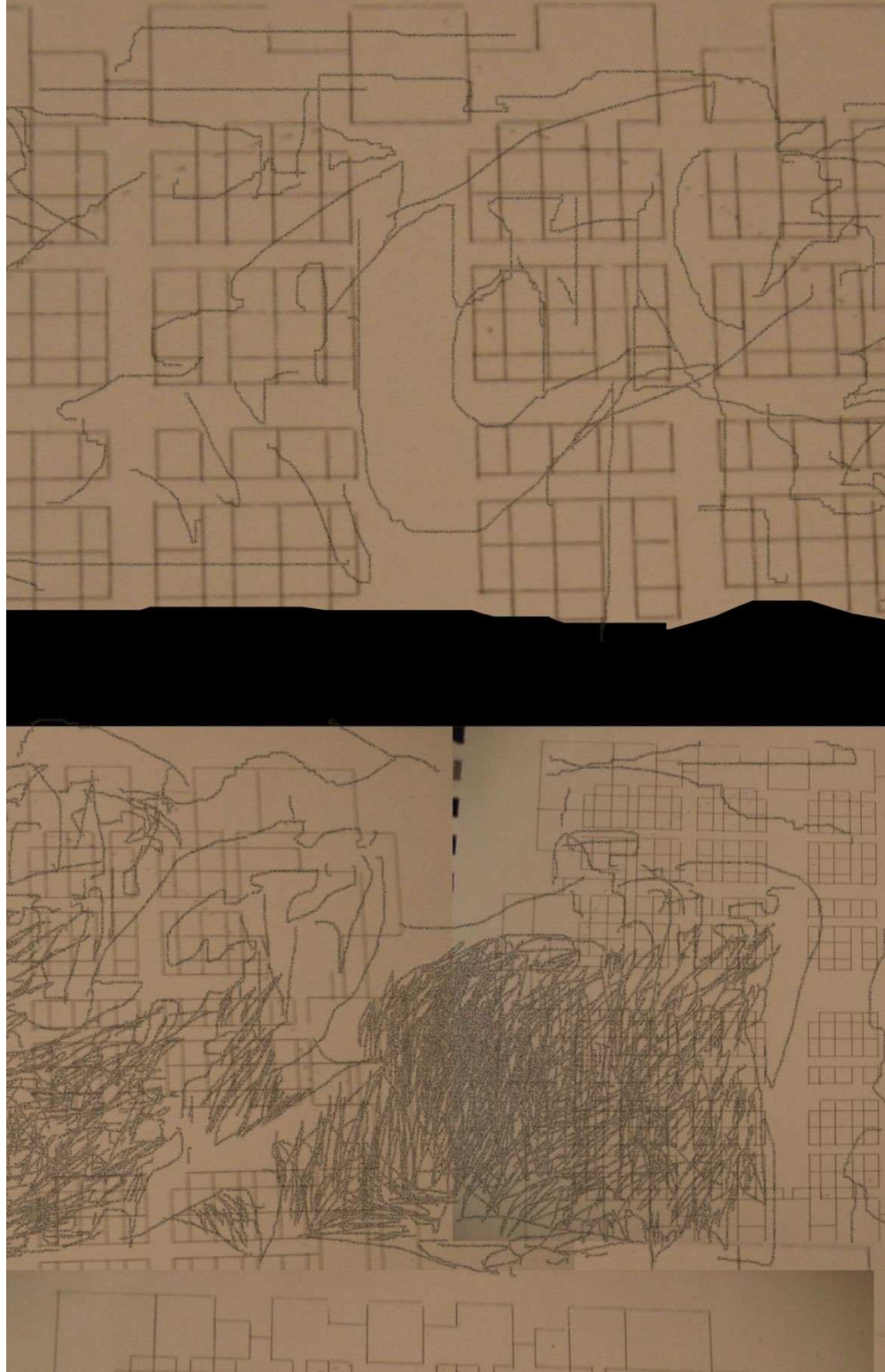
For me art is often an interpolation and interpellation o f events , and in considering information architecture -architecture itself is a programmatic that give an interesting contrast between the

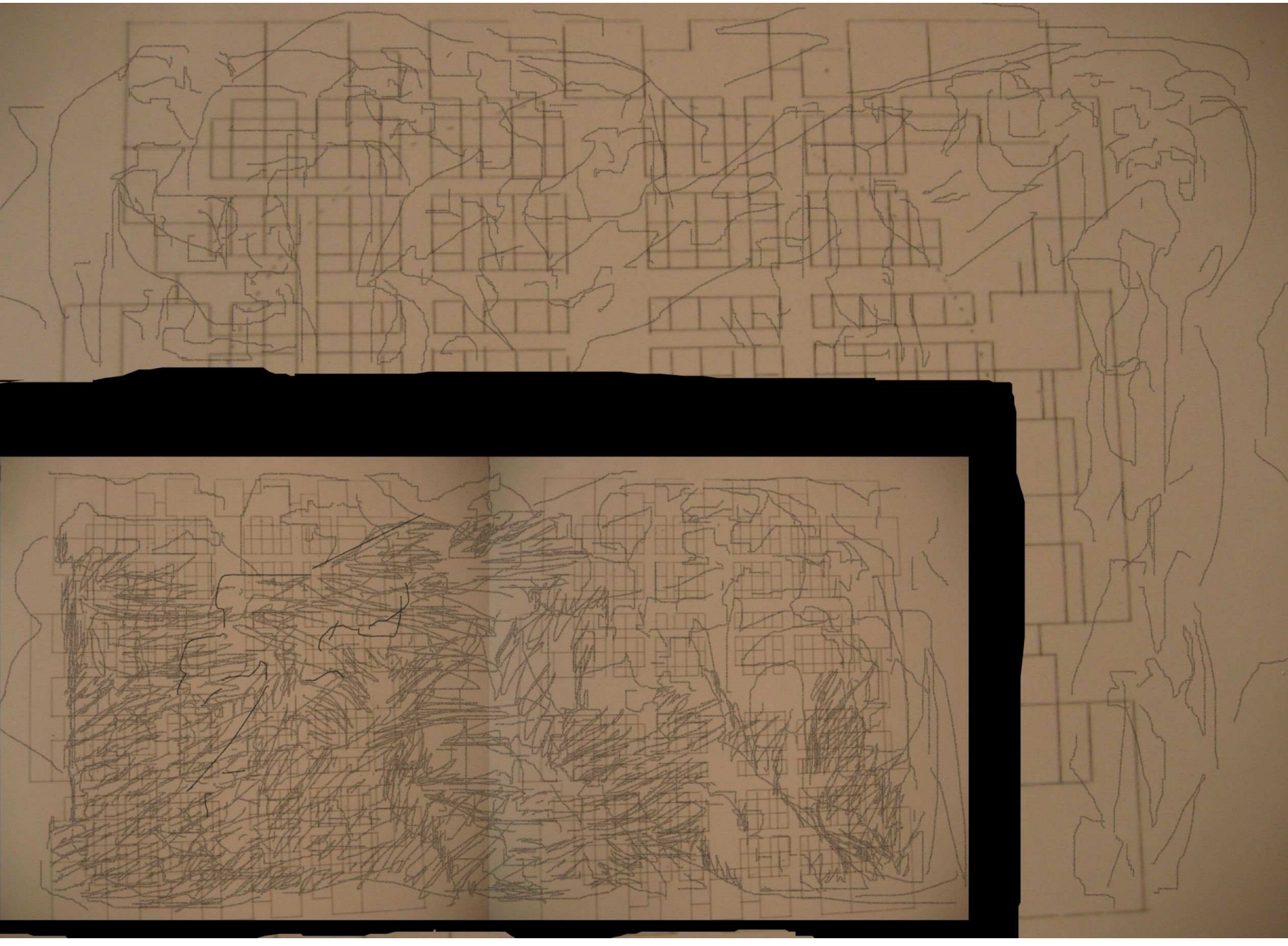
Architects book- now magazine, which transports culture mushroom style, sporadically, by vectors of ...

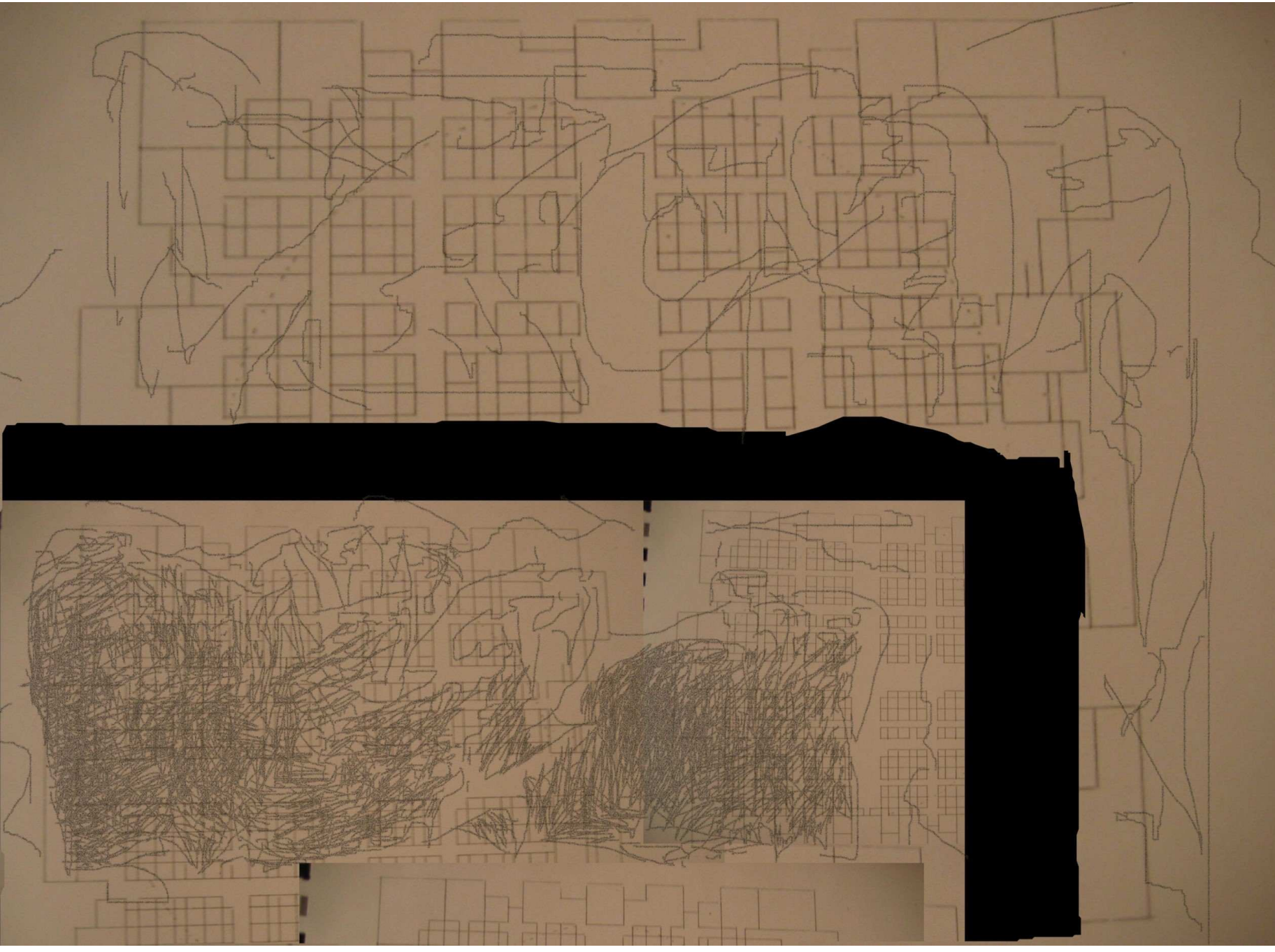


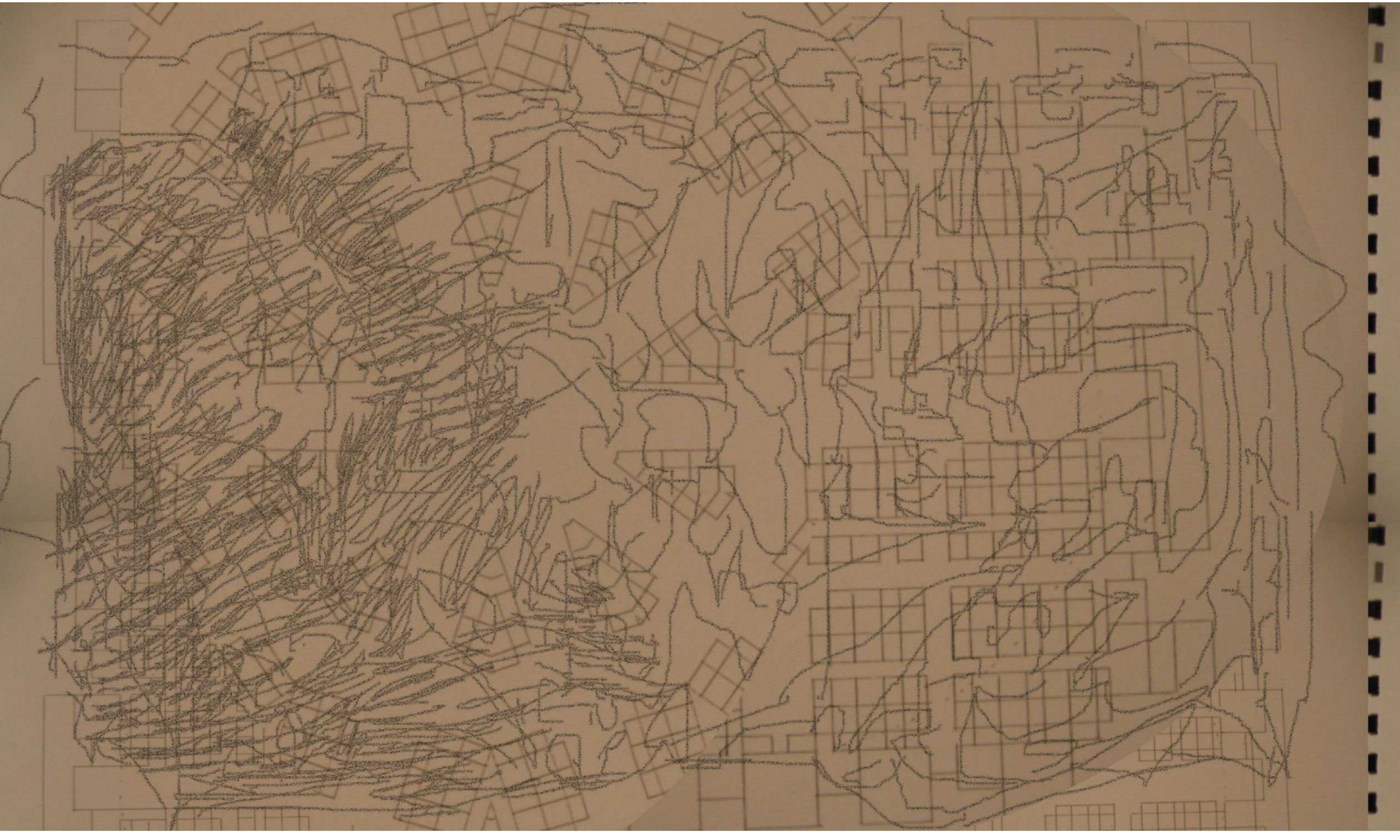


:What are the architectures of architext ...:. linking local syllepsis to cyber abbracciarie between immersion interaction and generativity. Where is redoing genesis not already a work in progress… how can one use interpolation and interpellation to cure the addiction to “points”…? Is the collective subconscious deliberately buried to constitute a found object? How does one constitute a subject within the palimpsest of definitions towards natural?. How discursive is discourse? How allied are the alloysis of psychological colloids the matrix of topological rhetorics towards the transdisciplinary particularization of morpheme to radical as artificial to usage and chords strings –threads of virtuality and constitution of
subject towards a naturalness within cruel theatre and the palimpsest of kindliness of kinds? Is oscillation the ghost?









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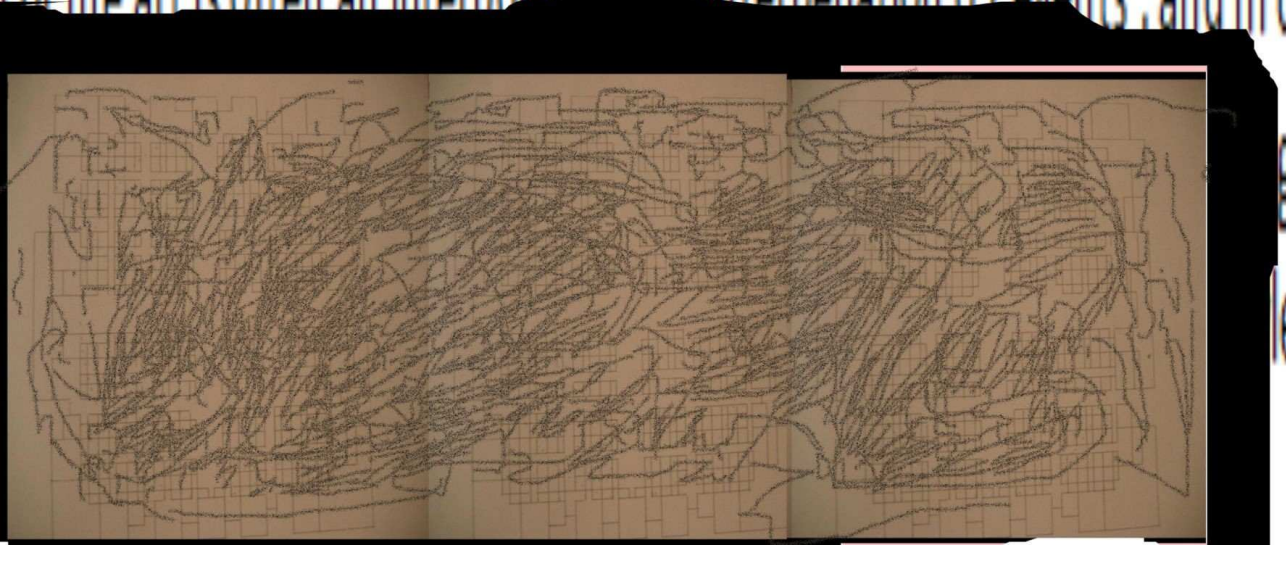

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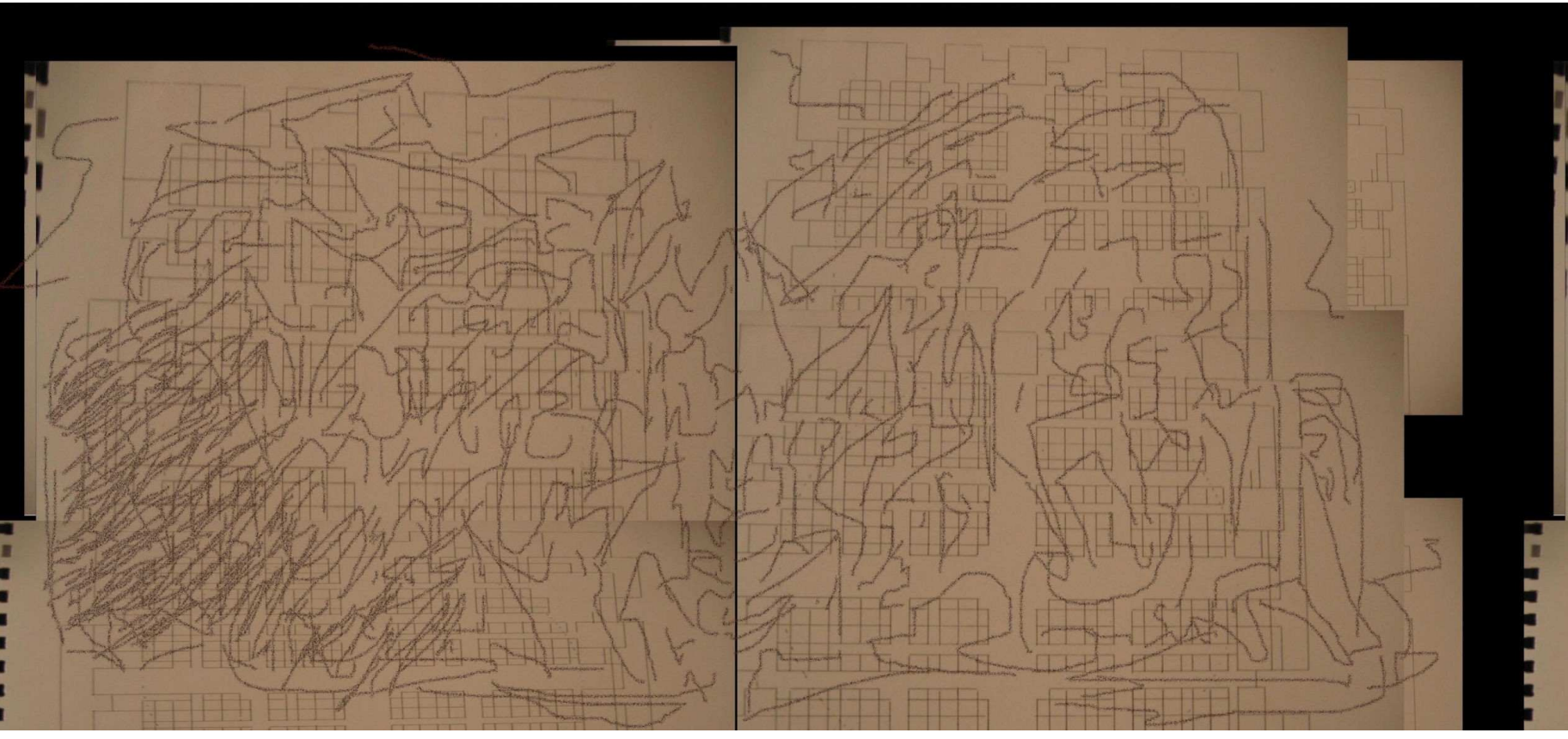
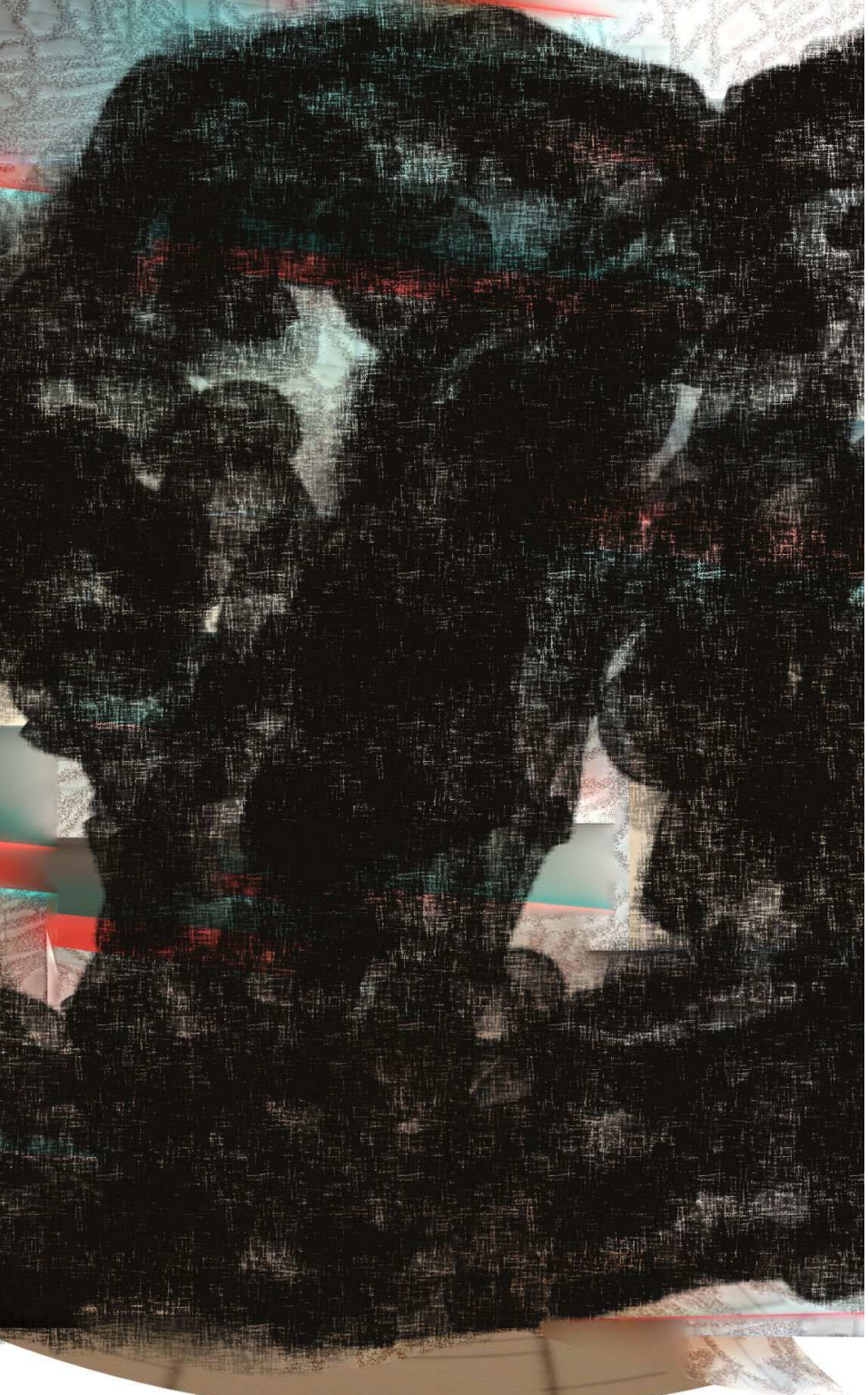
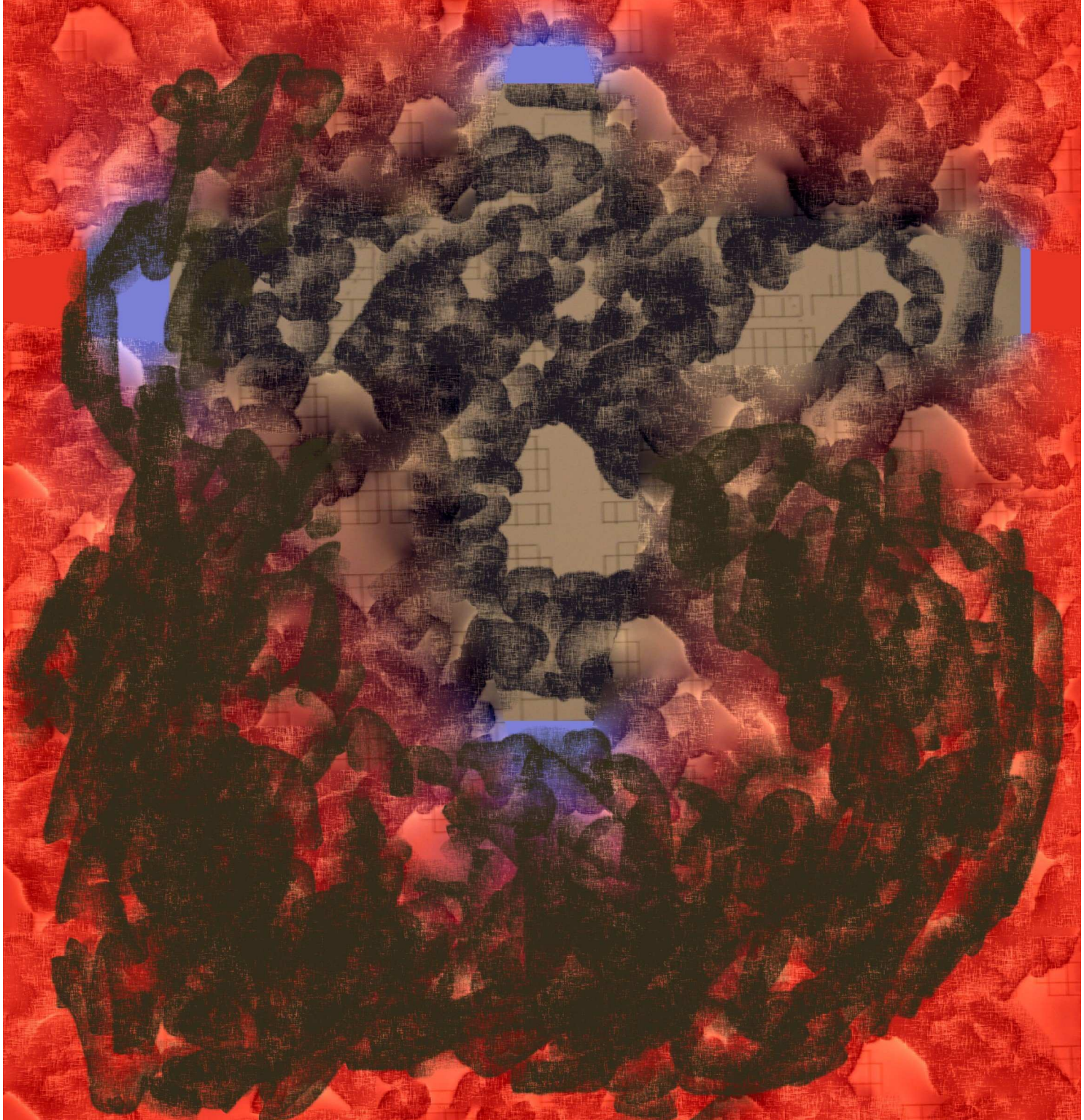
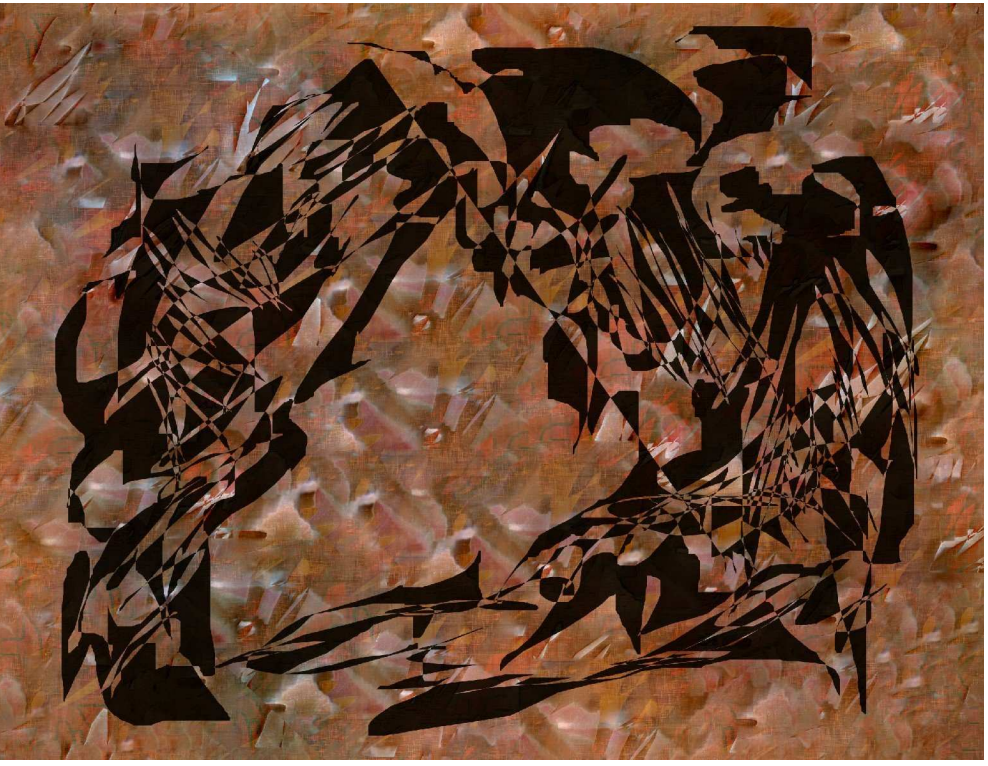




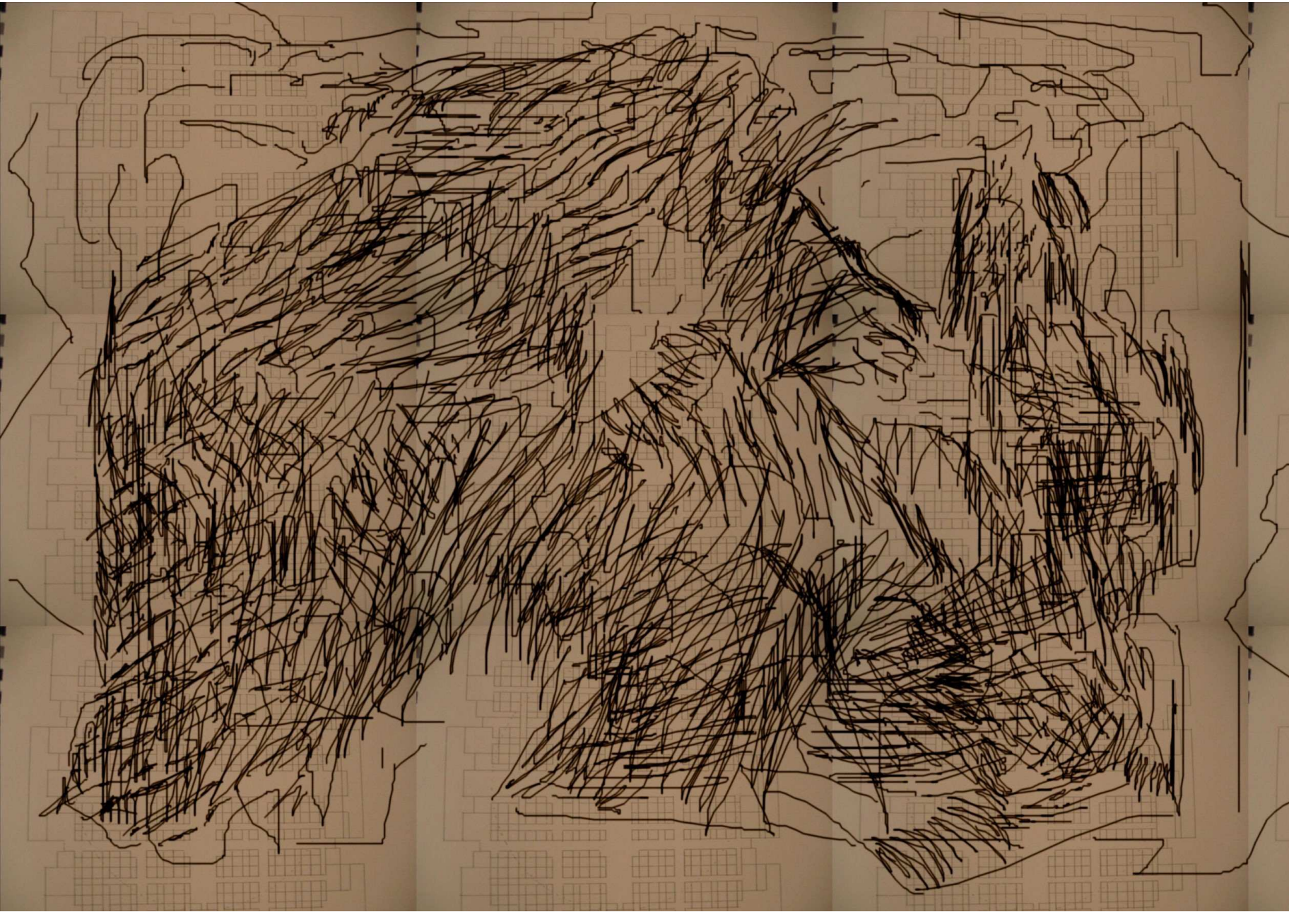
Greek Zauma means that which is girded : in botany rhizome mass of roots i.e. rhea- many of that which is guarded. Guarding is the general sense of Tehthe: nurse, and relates to the concept as well of soma or body – that which is guarded. Zeuxis in Rhetoric has to do with syllepsis- touching on many subjects

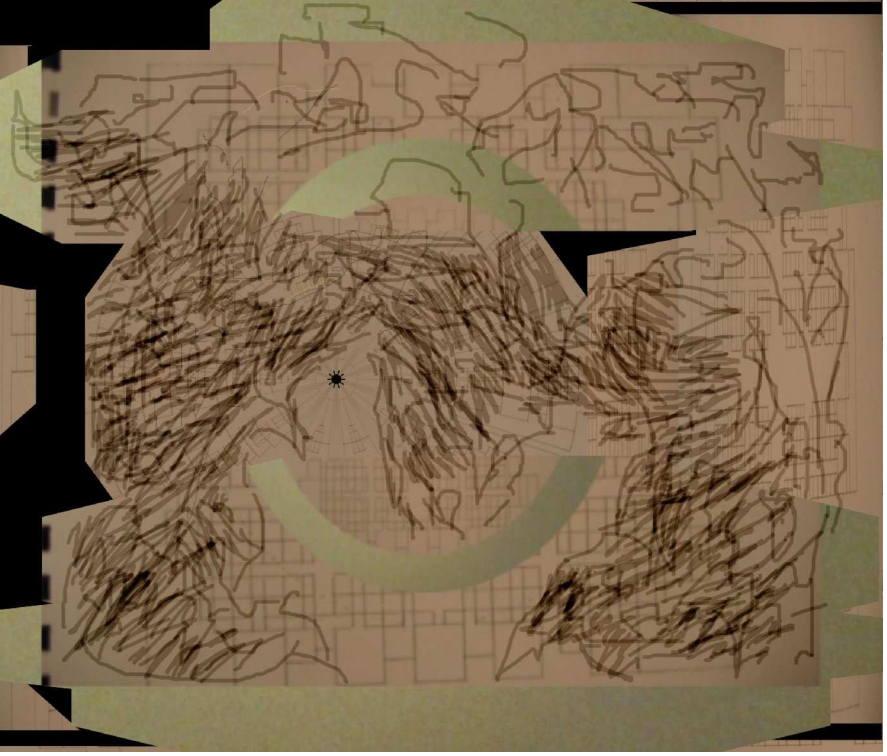
Zeus as fire is a touch that identifies whereas Zeuxis conflates context.
Anthropos: Andros to Anthropos – unknown but in my opinion Andros + tropos uses the th because Greek liked to alternate consonants and vowels generally, Andros + trope refers to trope as limit in the sense of summer and winter solstice and equinox (chiasmus structure_> to not go below horizon)...

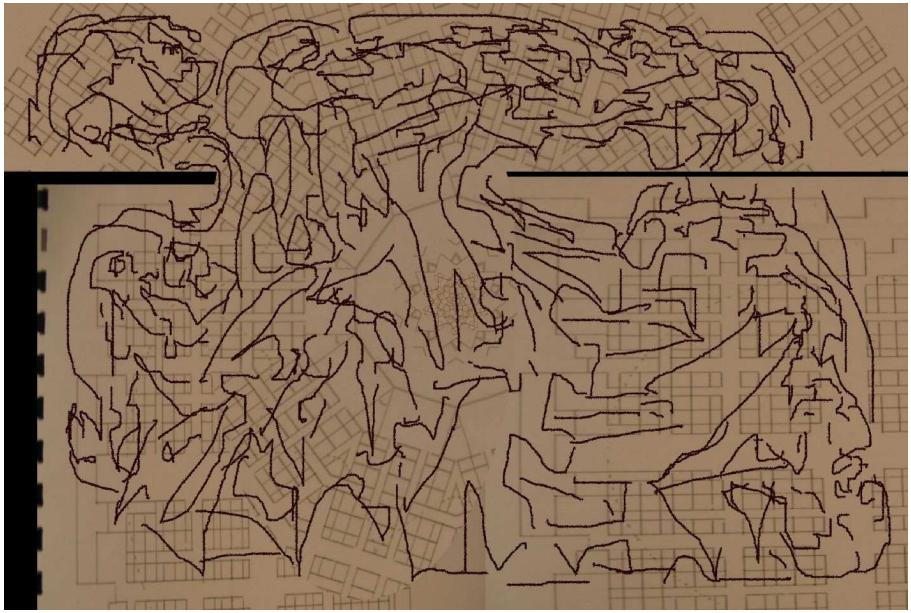


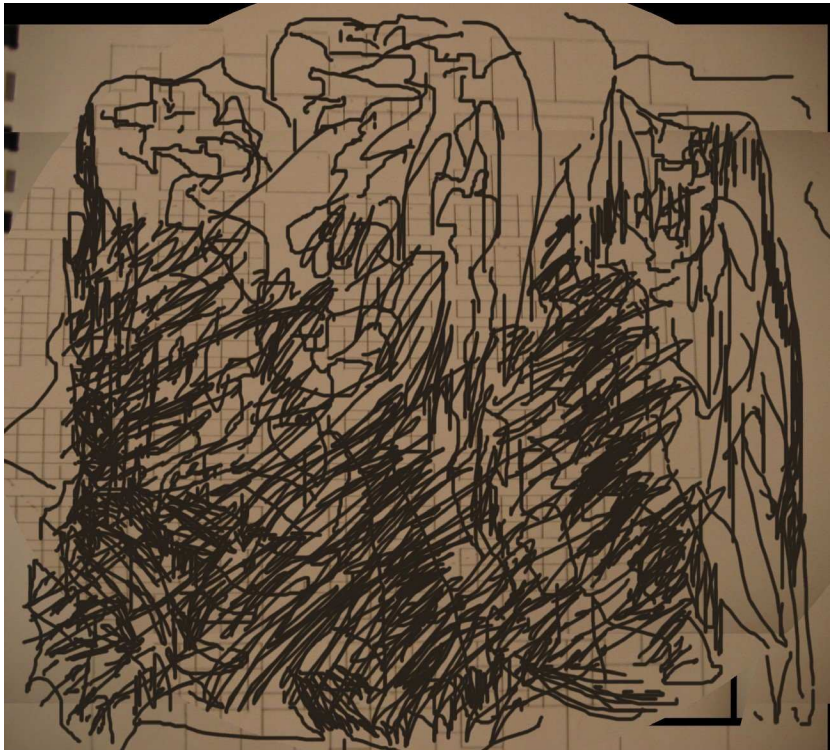


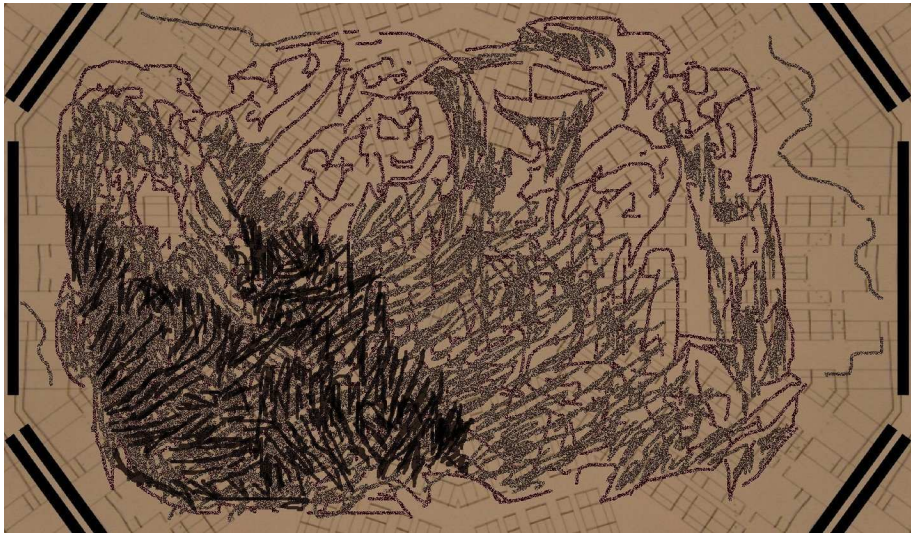
The Abstract Mood and Mode of Raster and Vector in Cyber Drawing Trace and Rhizome As though nodes of voice at the narrative levels of abstraction I can note that Immanence or Unity , that in which the totality is greater than the sum of its parts, is encompassing through the conception of that concept of encompassing (in Italian “Abbracciari Embrace, comprehend, measure or Greek- syllepsis..(touch upon- link). Following unity a kind of second person- “dialectic”. A Third string then would be syllogism and a fourth chiasmus as a kind of verbal crossmultiplying. Towards that last I would like to note that the cross bar is evocative of the nature of “trope” which originally referred to the winter and summer solstice, that which holds the planets to view.





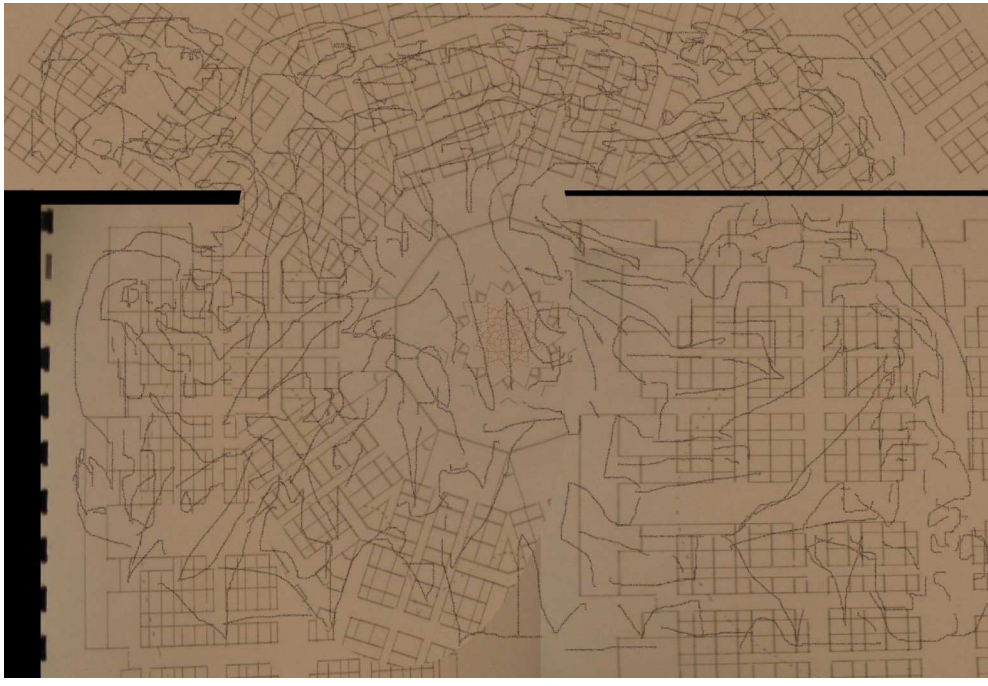


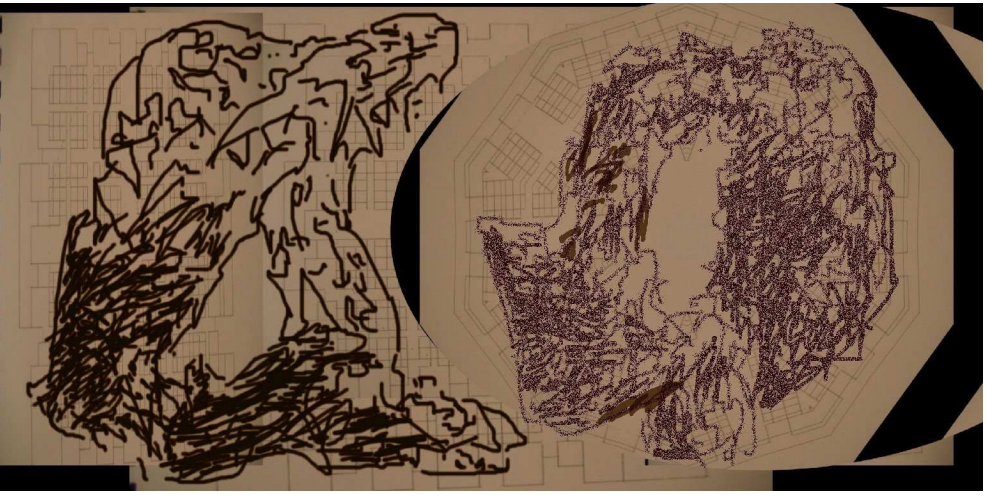




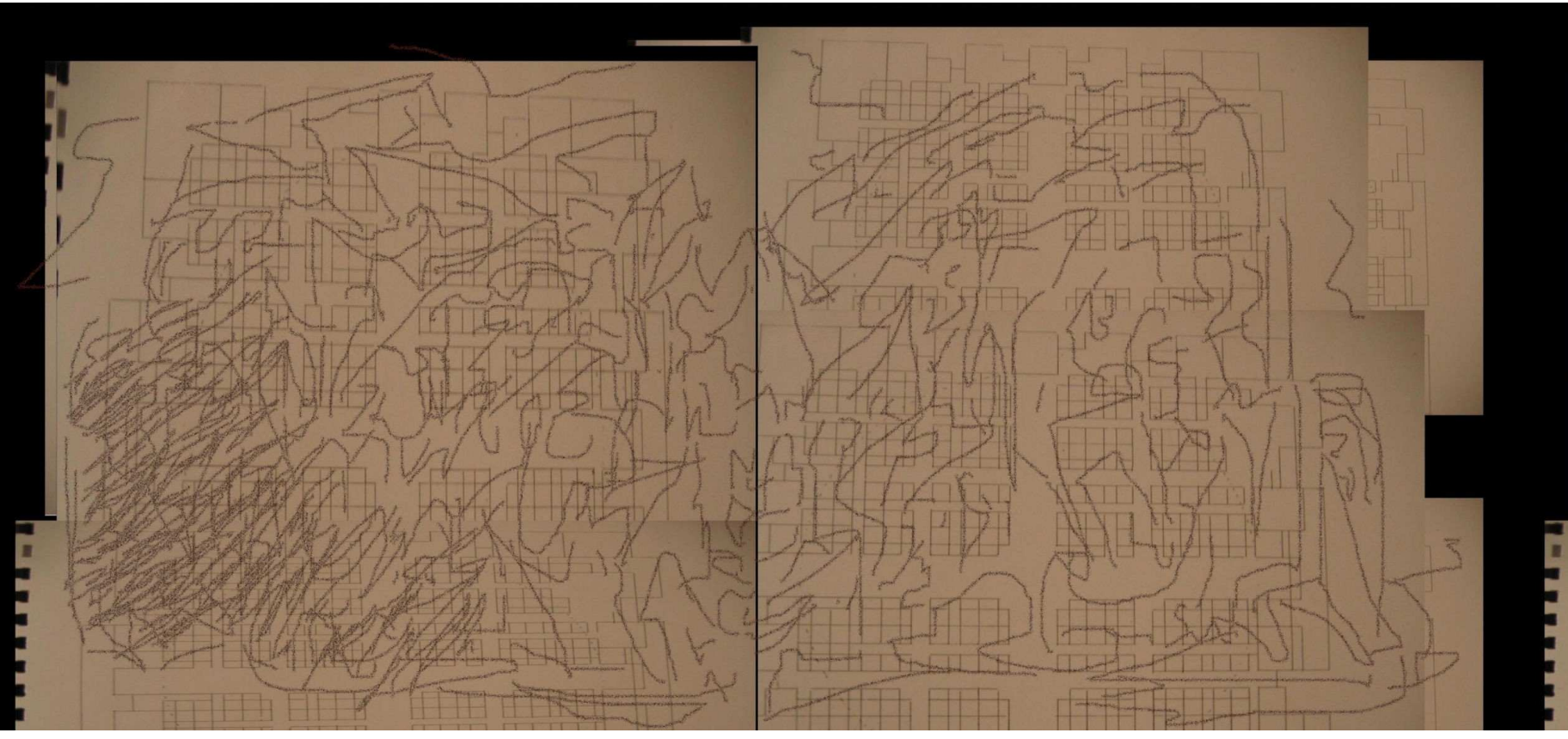
The subconscious is the realm of transference, chain of signifiers, effectuating of affect rather than affecting effect.Lacan speaks of “stain” or relation to environment and in this regard prescient in his pre-science way of semiotic blending or the way creatures use resources. Form as the mirror of morphology is the exegesis beyond the stain of the mimetic and beyond narcissus and medusa seeks the Orphic origins of going behind the scenes of poetry to find the poiesis of the germinal node the circle of attention engages from within its own necessary construct.

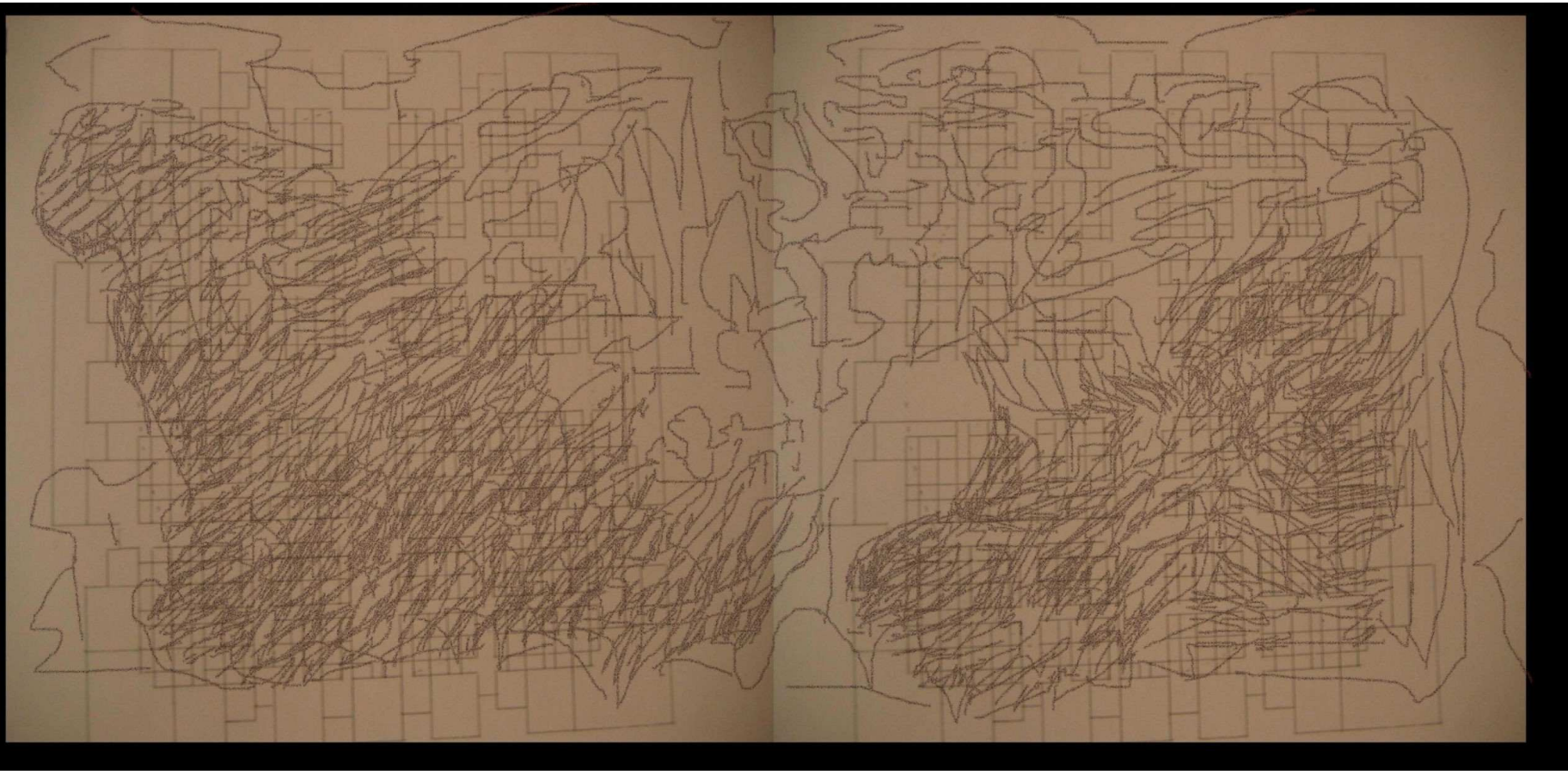
Around this preamble construct an article relating the art movement of Orphism and its interest in dyes to osmotic consciousness between the syllogistic relation of Plato Orpheus and Heraclitus. Examine the sense of a horizon which pertains to a chiasmus, as chiasmus relates to Lacan's mathemes and their examination of underwriting and overwriting, mapping, journalism, and this horizon per the original meaning of trope in which the summer and winter solstice and equinox return the constellations to horizon…”sentinels” of the sentient… that this agency was demanded of “Tethe” the ‘behind the scenes” goddess of aquifers, nursing as it were… Identify trace and rhizome as moods and modes that embed the semiotic and the phenomenologi

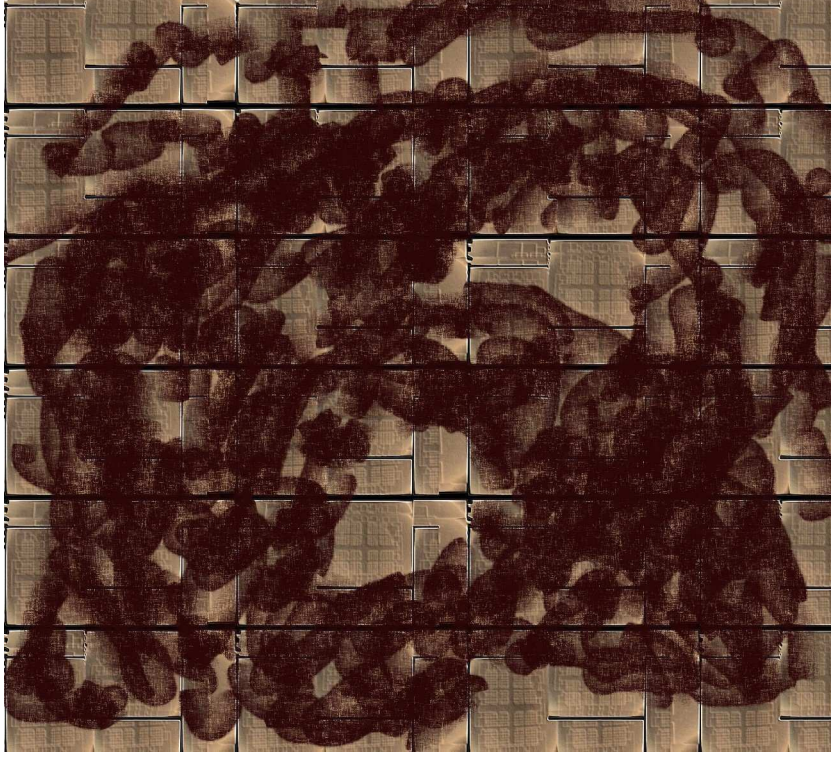


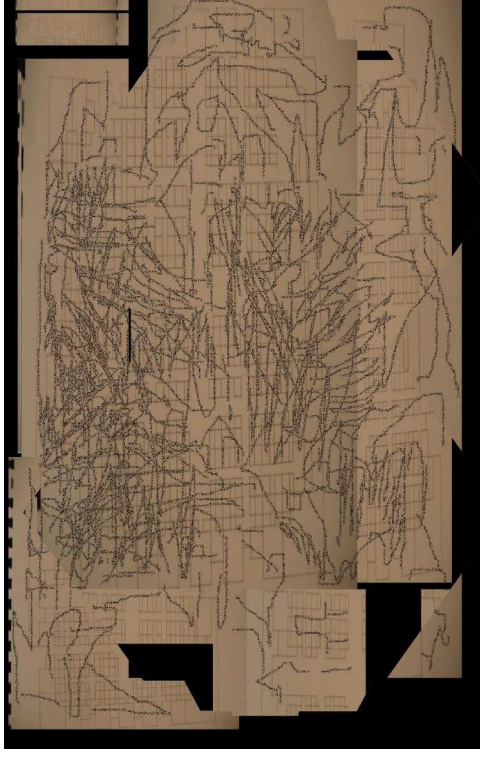


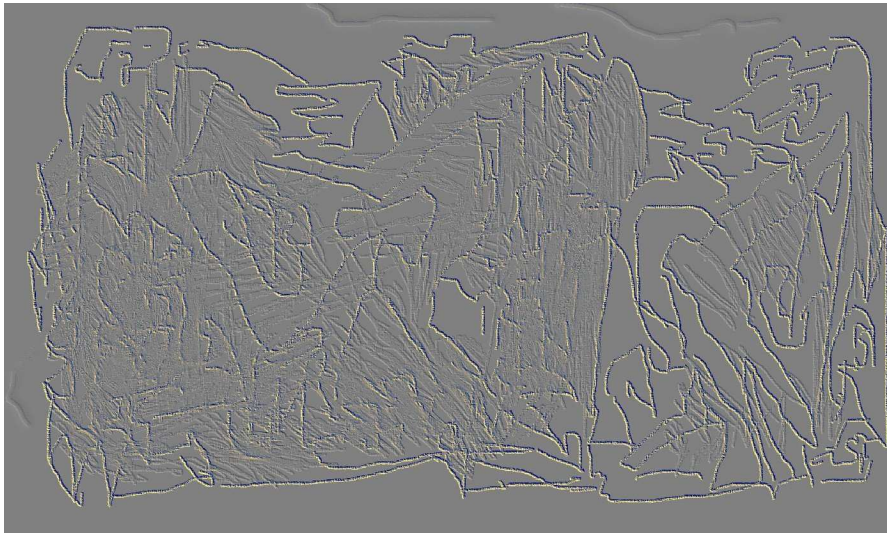
Bios-Bow of Heraclitean Bow and Lyre… relates to chiasmus and matheme: the horizon or division references the origin of trope as recalling to view constellations, the summer and winter equinox… The horizon, slicing horizon: = comprehension: abbracciari: syllepsis.
Correspondingly: art etymologies rooted in a "revamped structuralism" by which a diagrammatic content of verbal visual morphemes as verbal visual radicals (roots) vary towards schematics the embedding of trace and rhizome, other diagramatics… venn diagrams, architectural, raster and vector,morphological arrows through semiotic blending and niches of evolutionary adaptation and use of environment blending effectuating affect and affecting effect , interpellation and interpolation, horismus, litotes, synechdoche as extension in space.. torus as self mapping, scroll, shuffle and meander… unity opposition and intersection (Boolian sets) derived of cubism with "anemic cinema " " and the Arthur Dove Target tradition of Orphism giving visual and text mapping impetus toward rhetoric as the invitational structuralism of perception as embedding semiotics and phenomenology.
My particular interest : art etymologies involving verbal visual morphemes in relation to Pevsnors architectural dictionary as a corresponding trope of reference.
GuggenOrphic Archipuncture Tinctures

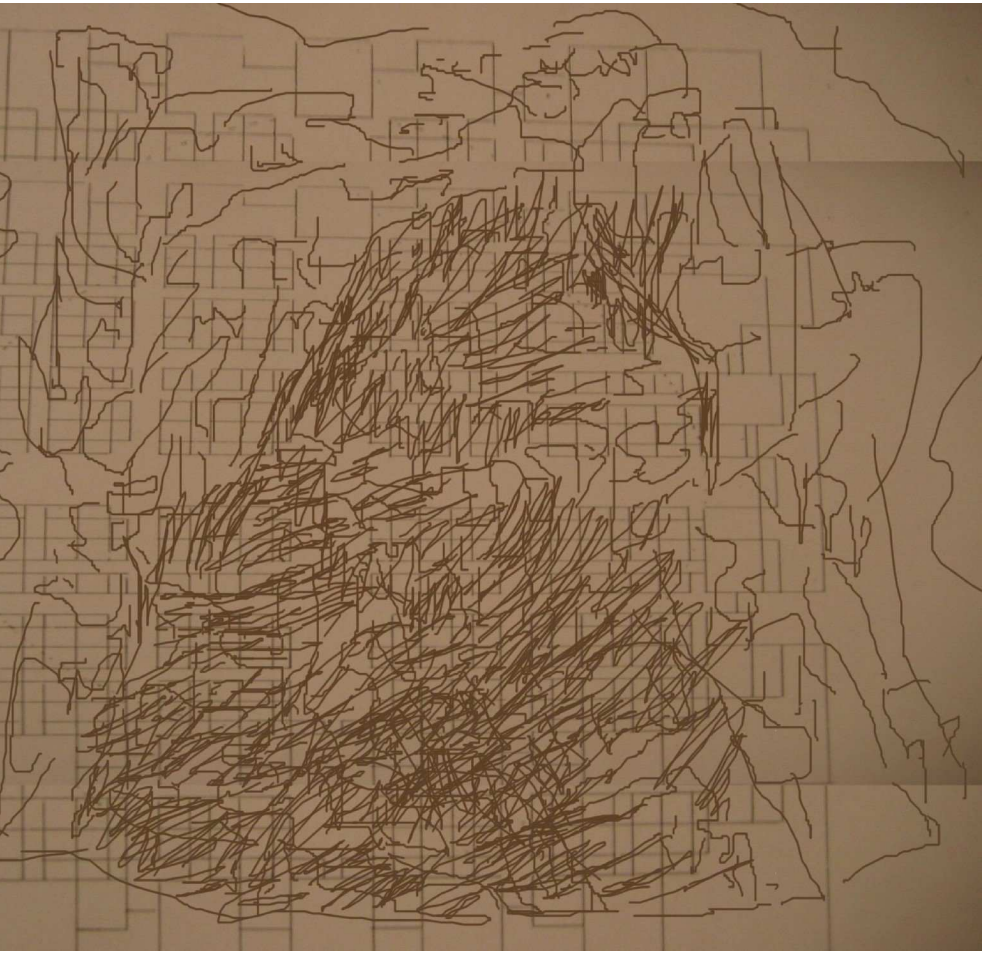




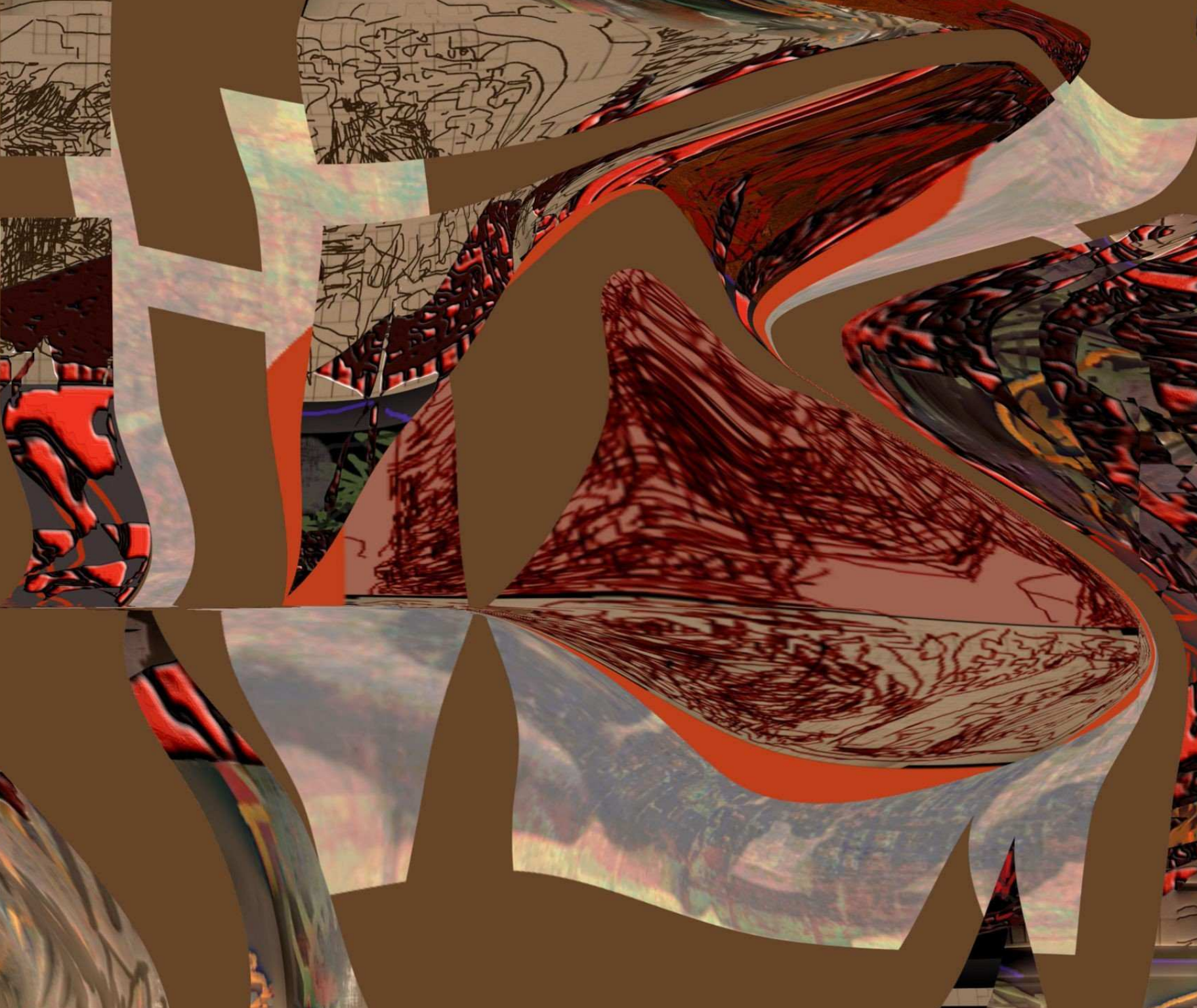


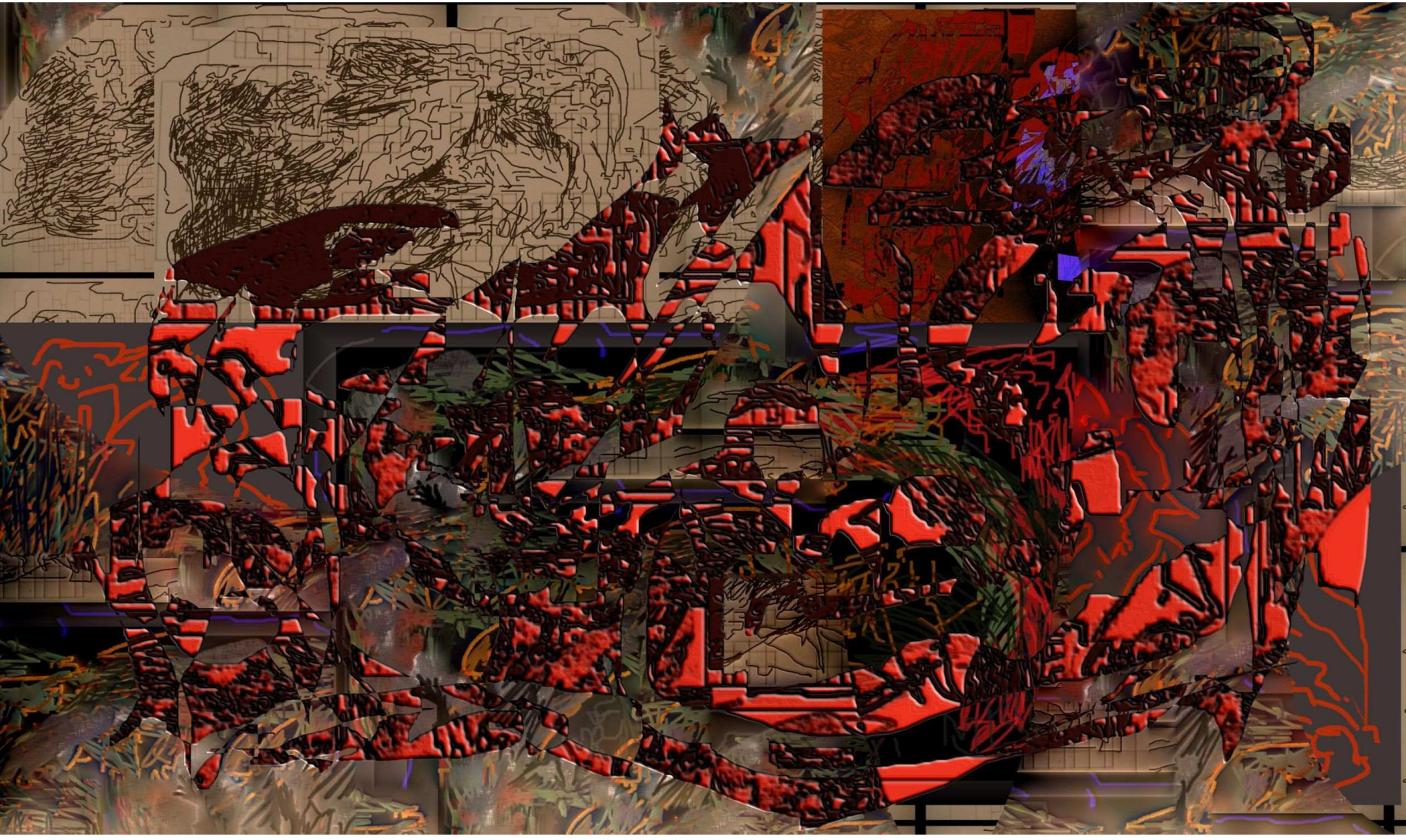


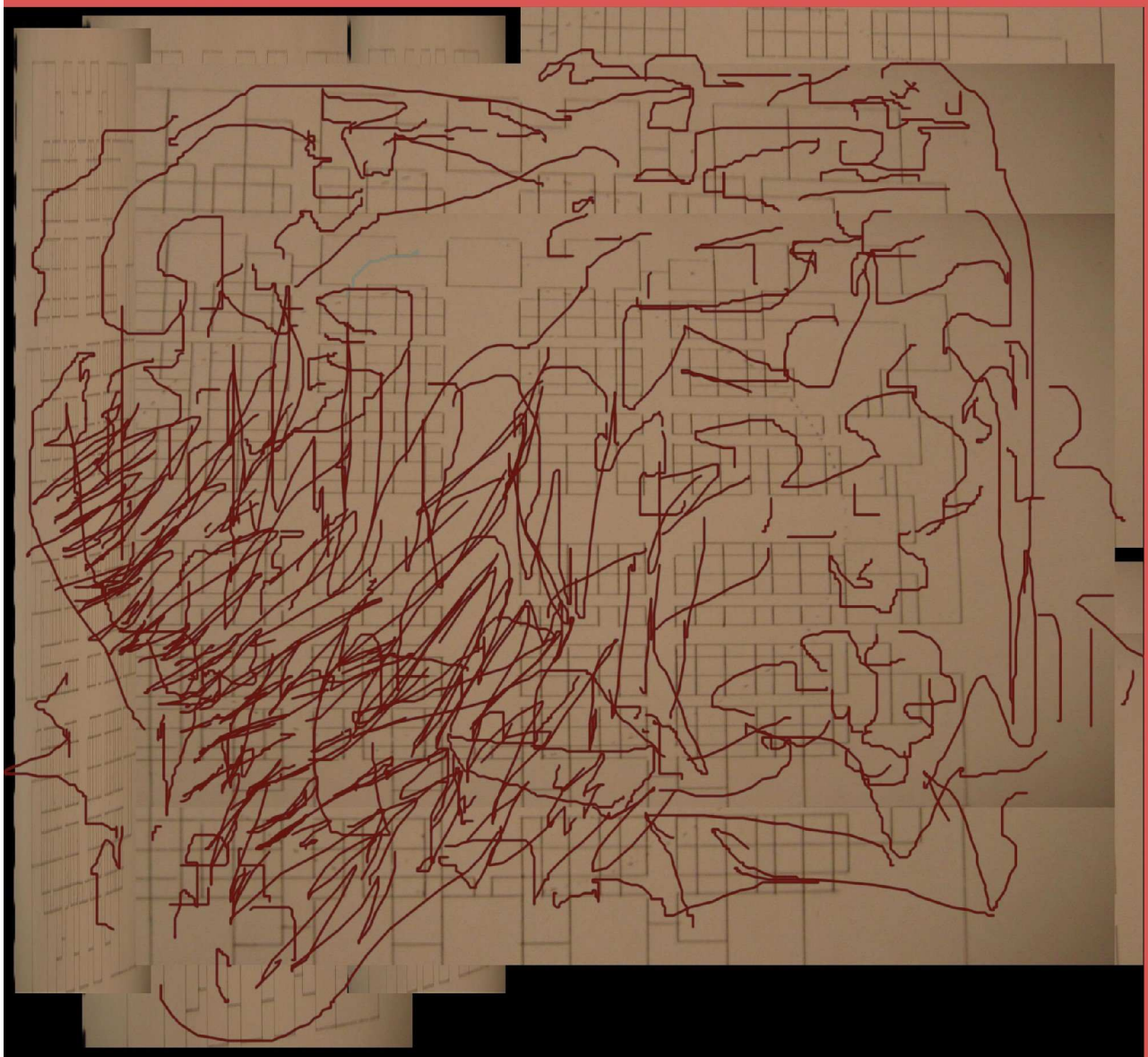


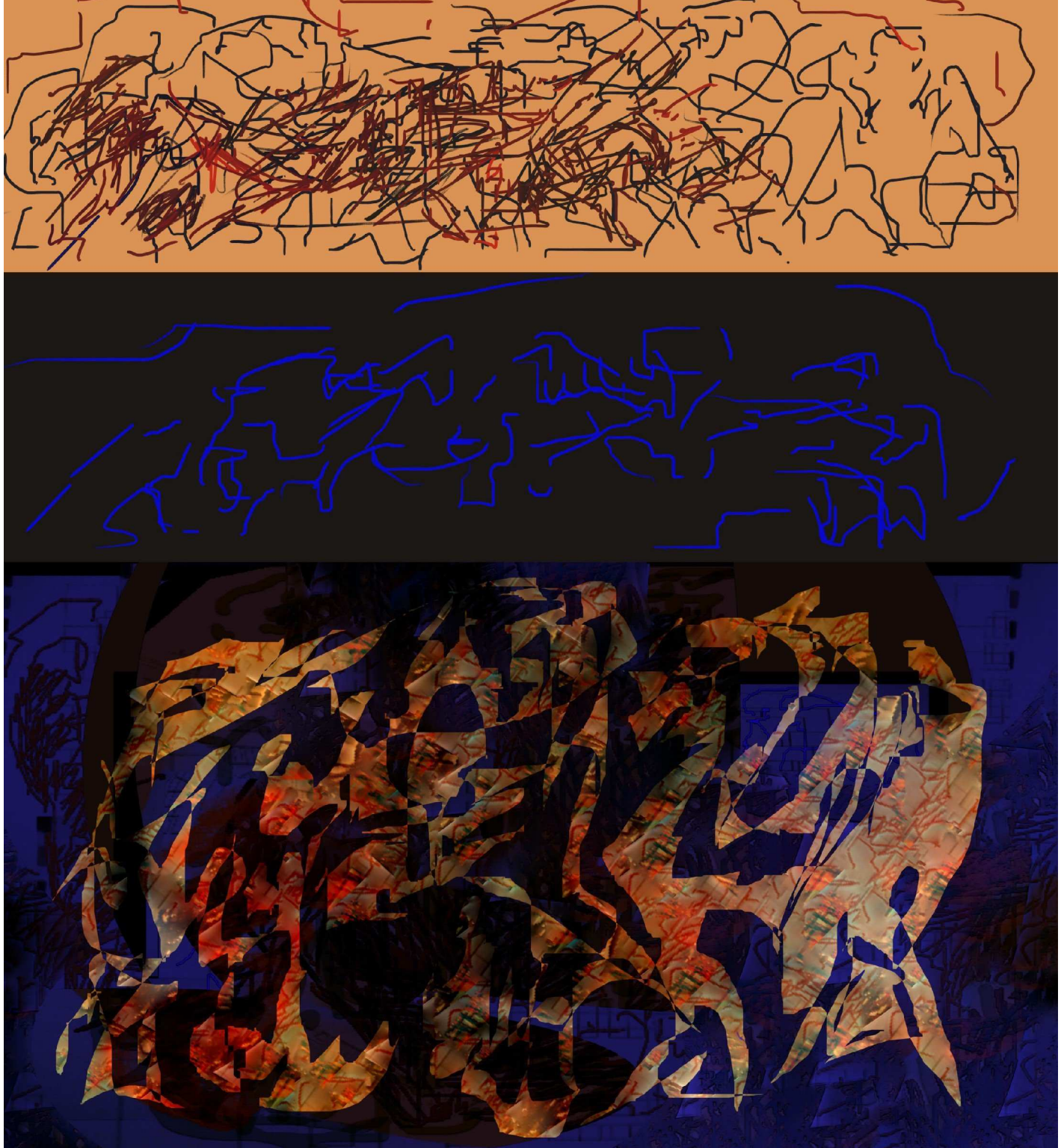


The intent is to discover to what one might call no-space or the detachment of figure from ground in relation to a contrasting conflation of views as two sets of possibilities whose morphological arrows relay an Orphic ethos, a sense of environment as on the one hand a “stain” something which is a tableau or palimpsest, and on the other hand the usage by which as environment is pertains to creatureliness of engaging perception to patterns of involvement.

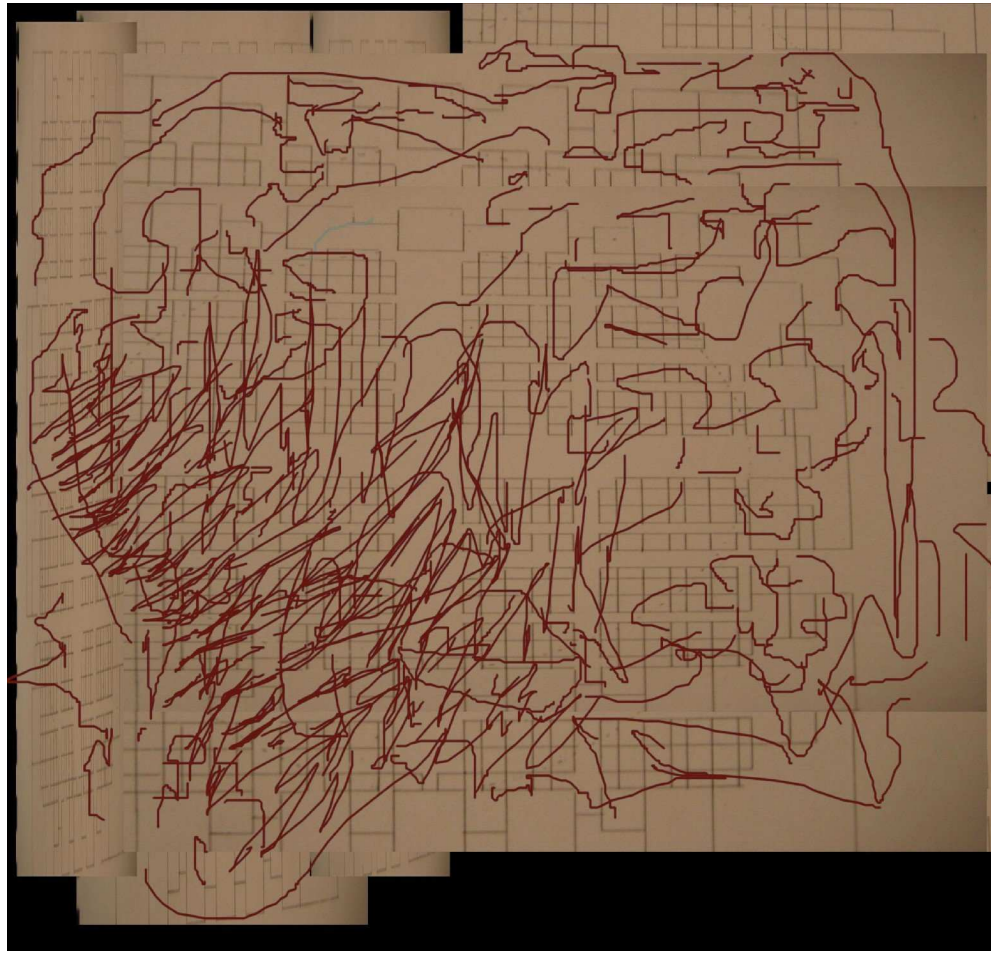


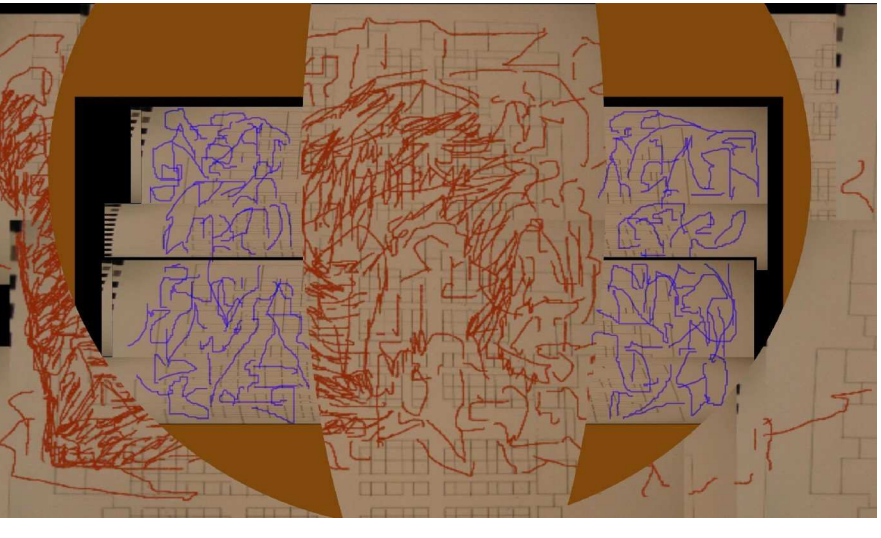


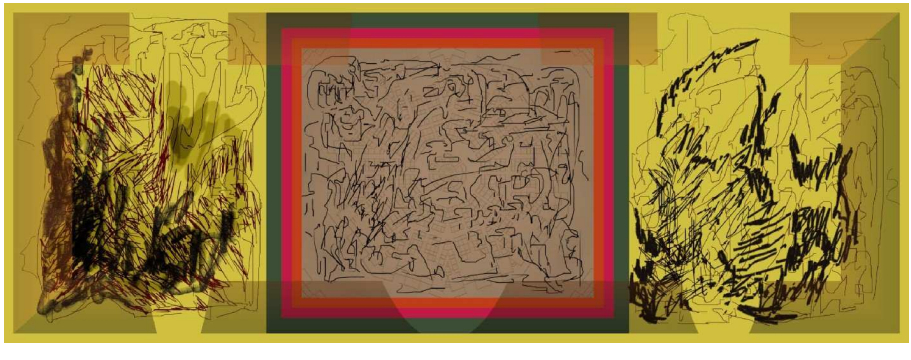


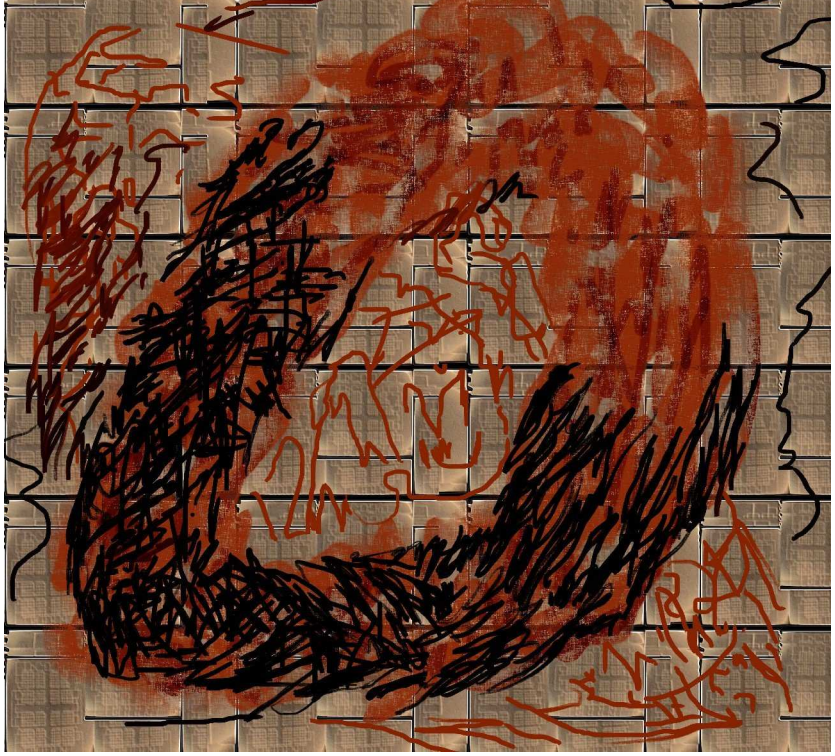


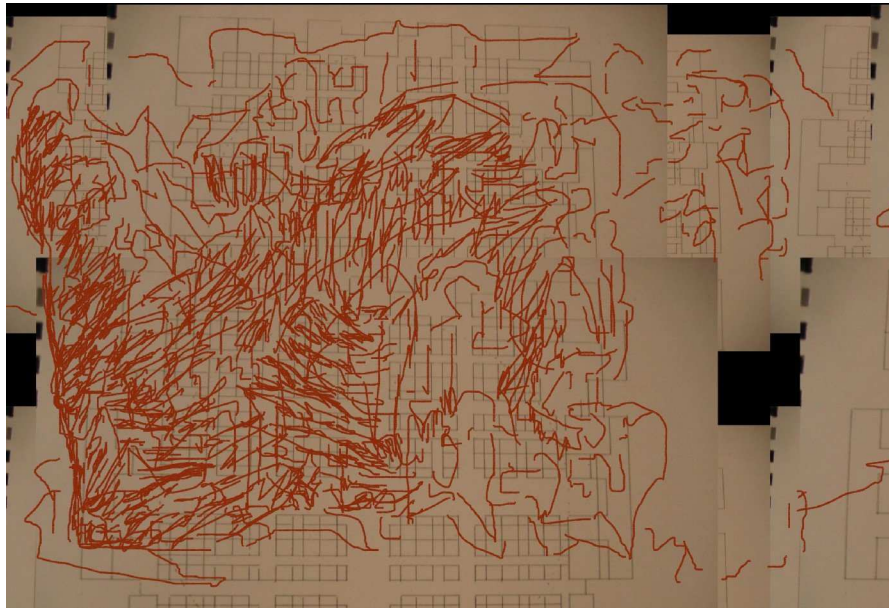
How is a subject established? To extricate such from some environment makes one wonder how then that can really be the subject if it is that which is generated what then is the nature of the generation that is then again a constituent to as much as perception is per its own precept and percept?





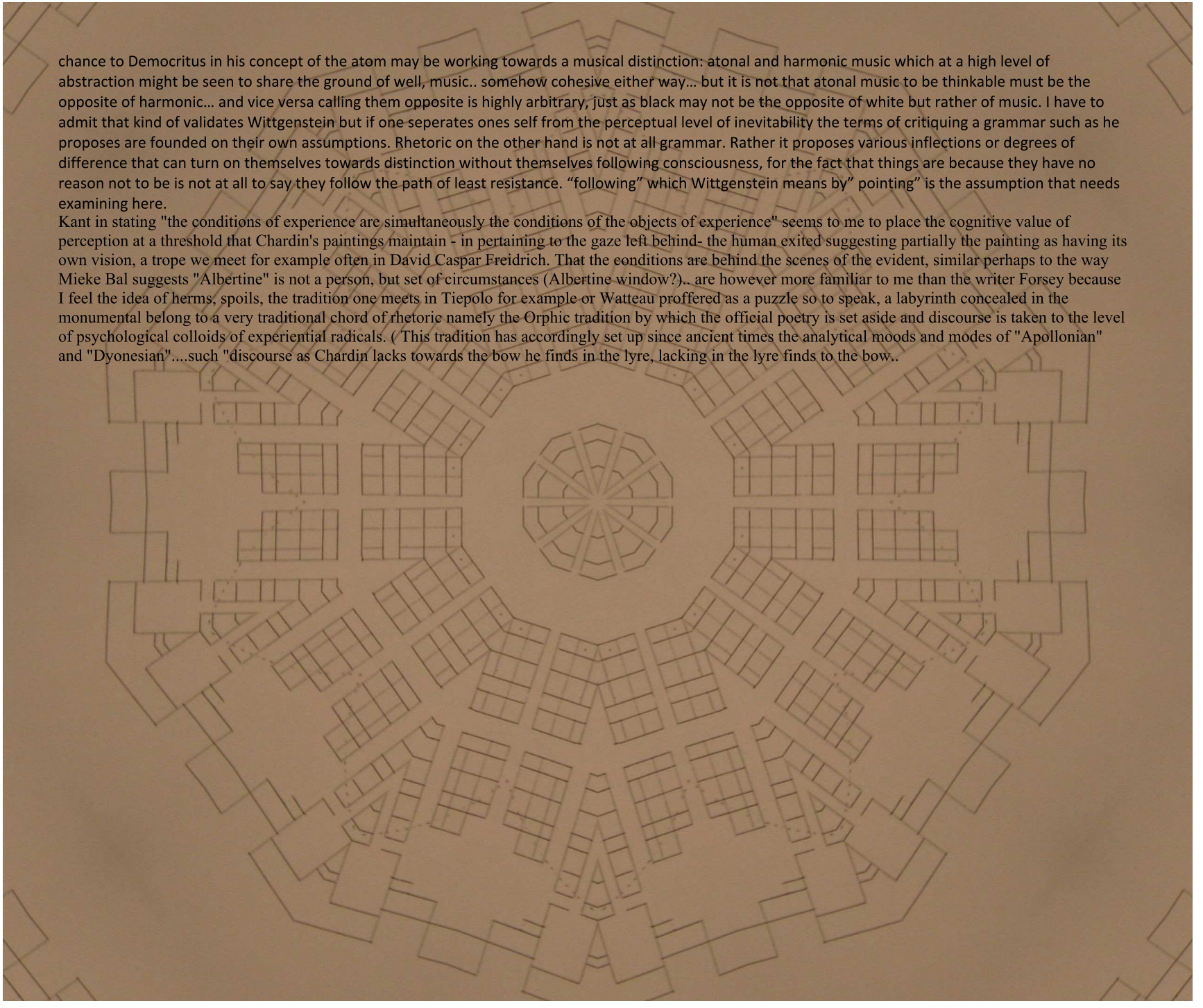


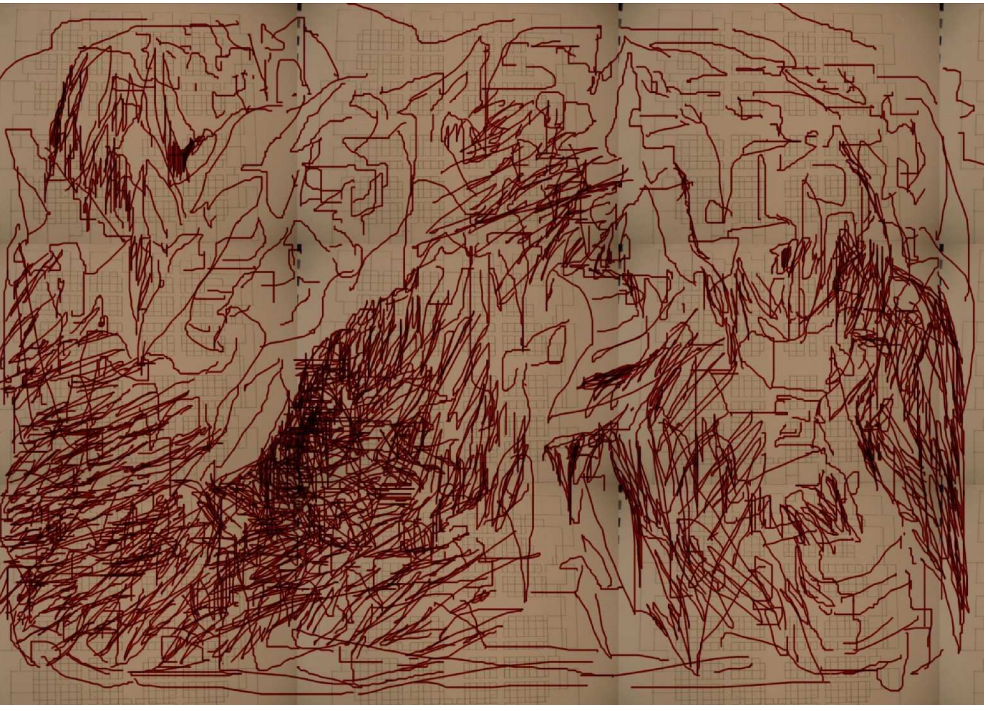




chance to Democritus in his concept of the atom may be working towards a musical distinction: atonal and harmonic music which at a high level of abstraction might be seen to share the ground of well, music.. somehow cohesive either way… but it is not that atonal music to be thinkable must be the opposite of harmonic… and vice versa calling them opposite is highly arbitrary, just as black may not be the opposite of white but rather of music. I have to admit that kind of validates Wittgenstein but if one seperates ones self from the perceptual level of inevitability the terms of critiquing a grammar such as he proposes are founded on their own assumptions. Rhetoric on the other hand is not at all grammar. Rather it proposes various inflections or degrees of difference that can turn on themselves towards distinction without themselves following consciousness, for the fact that things are because they have no reason not to be is not at all to say they follow the path of least resistance. “following” which Wittgenstein means by” pointing” is the assumption that needs examining here.

Kant in stating "the conditions of experience are simultaneously the conditions of the objects of experience" seems to me to place the cognitive value of perception at a threshold that Chardin's paintings maintain - in pertaining to the gaze left behind- the human exited suggesting partially the painting as having its own vision, a trope we meet for example often in David Caspar Freidrich. That the conditions are behind the scenes of the evident, similar perhaps to the way Mieke Bal suggests "Albertine" is not a person, but set of circumstances (Albertine window?).. are however more familiar to me than the writer Forsey because I feel the idea of herms, spoils, the tradition one meets in Tiepolo for example or Watteau proffered as a puzzle so to speak, a labyrinth concealed in the monumental belong to a very traditional chord of rhetoric namely the Orphic tradition by which the official poetry is set aside and discourse is taken to the level of psychological colloids of experiential radicals. (This tradition has accordingly set up since ancient times the analytical moods and modes of "Apollonian" and "Dyonesian"....such "discourse as Chardin lacks towards the bow he finds in the lyre, lacking in the lyre finds to the bow..

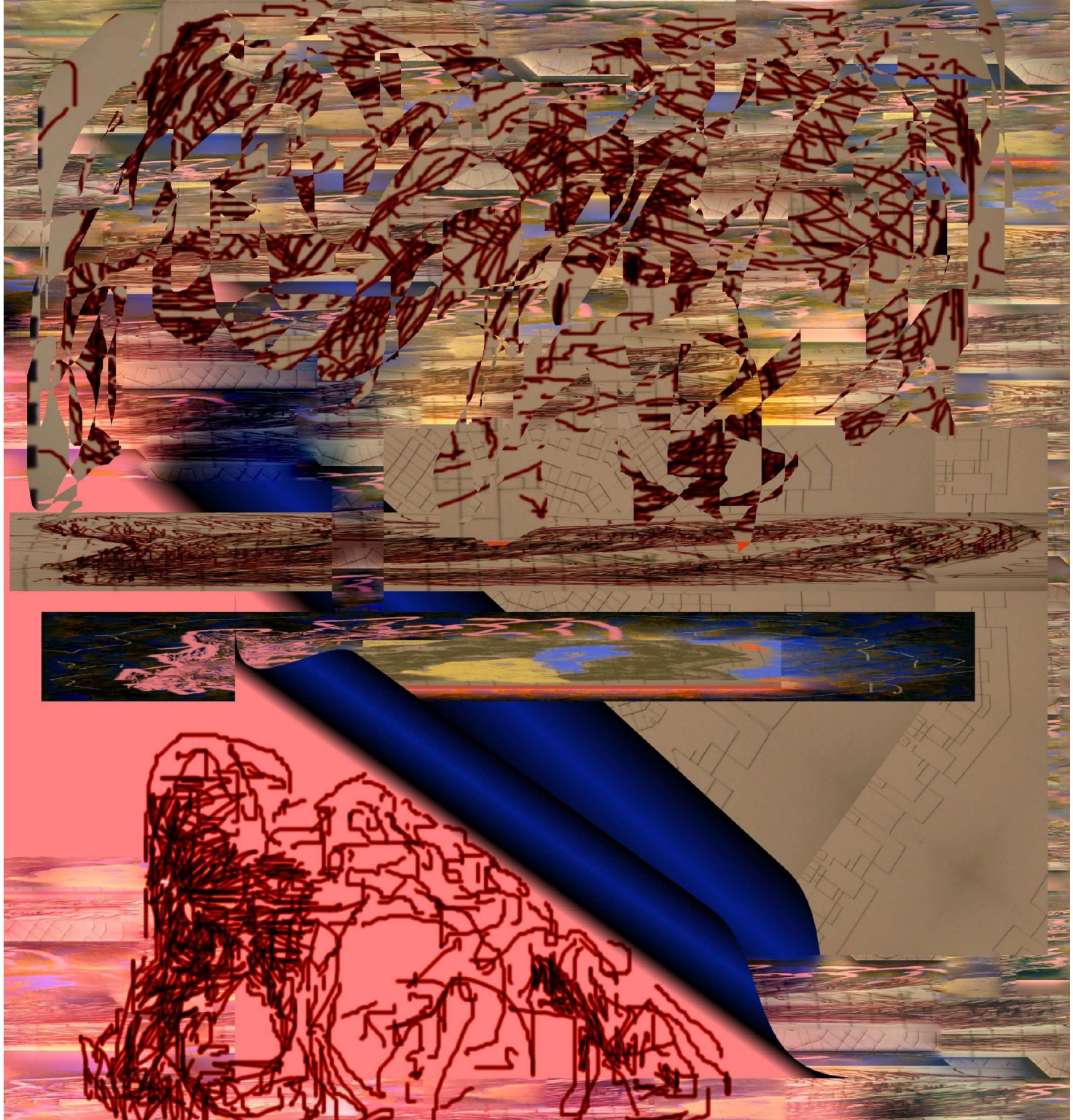


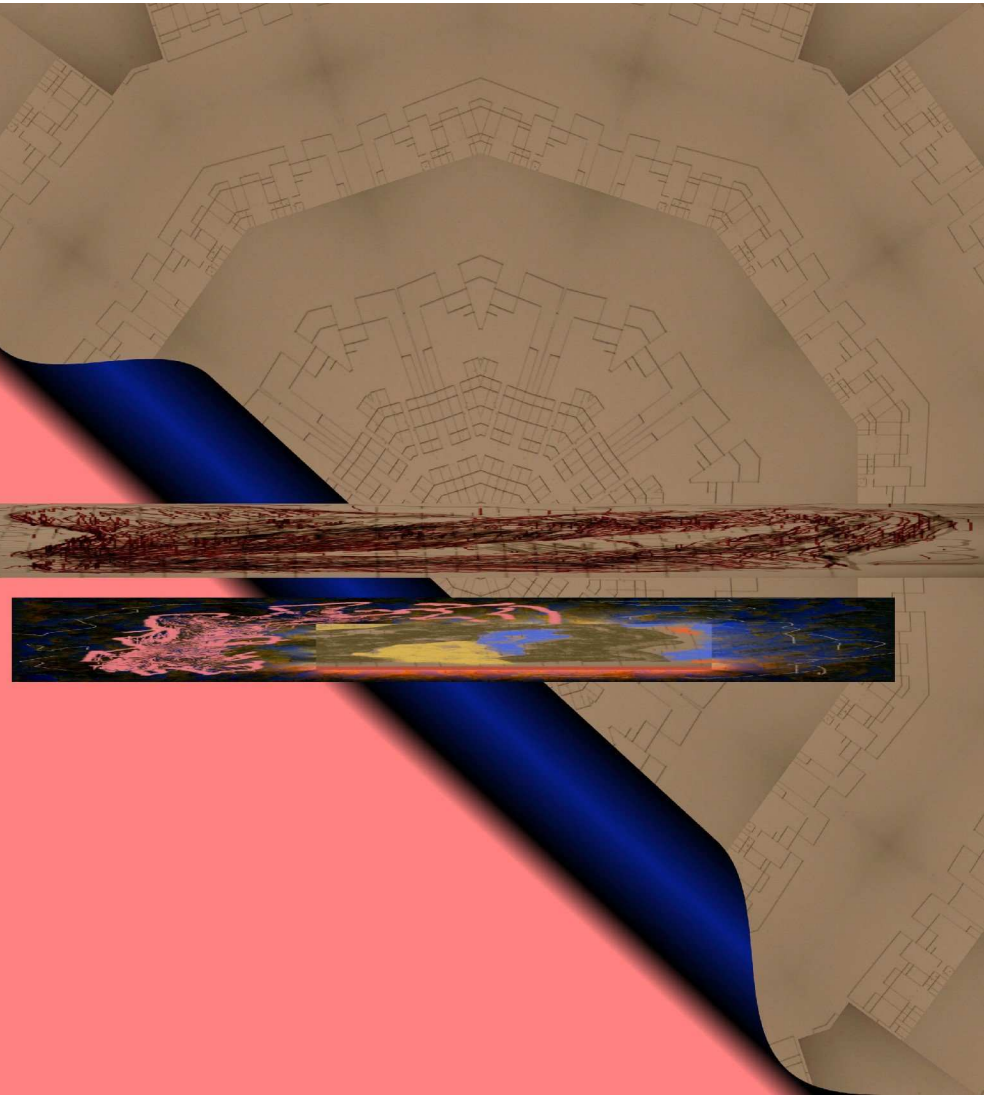


sun warm because round would be a misapprehension of cause and effect.. However Berkeley adjures that perceiving a round luminous body warm we see the sun as warm in terms of this topology of concurrences however (p419) principles of Human Knowledge. he observes the separation of difference between attributes and causes ,ideas of the imagination and direct sense experience are nevertheless within the senses also ideas, the senses comprehend – ideas are this agency that constitute the senses In that that they are indeed constituent.

The topology of concurrences then

…



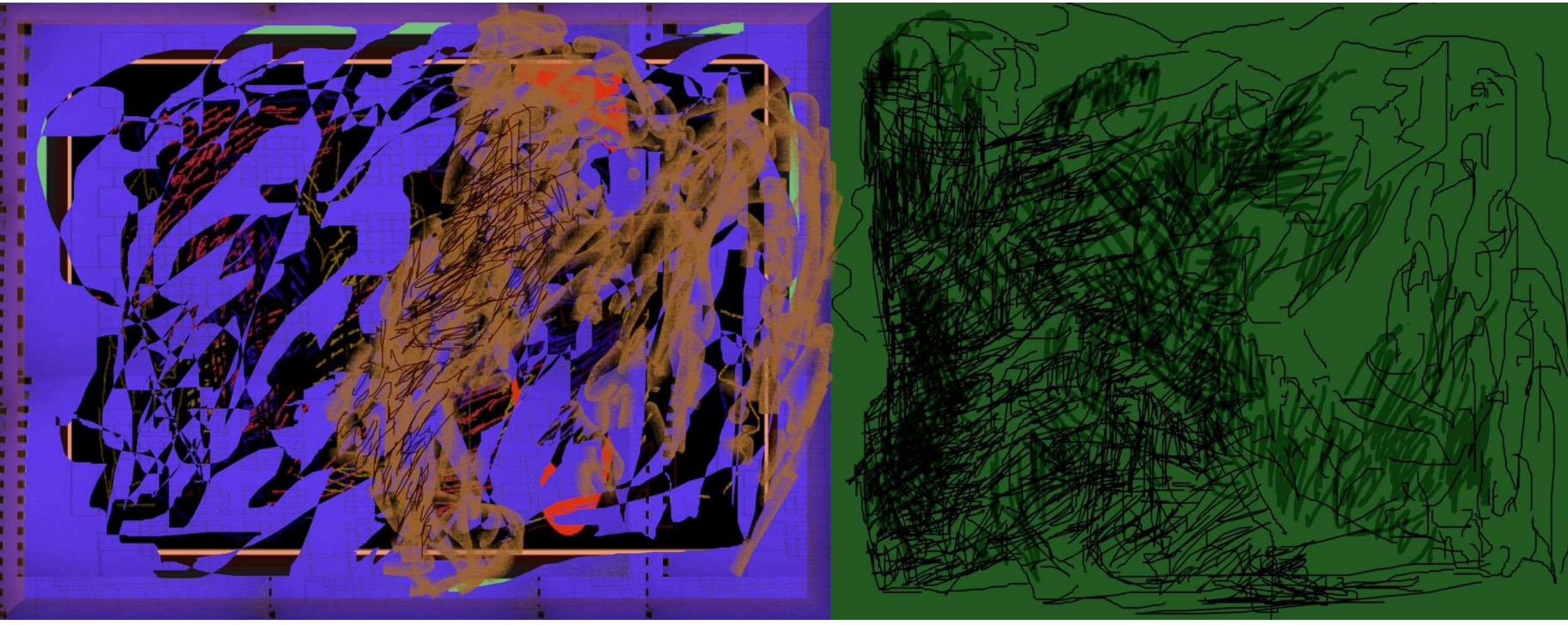


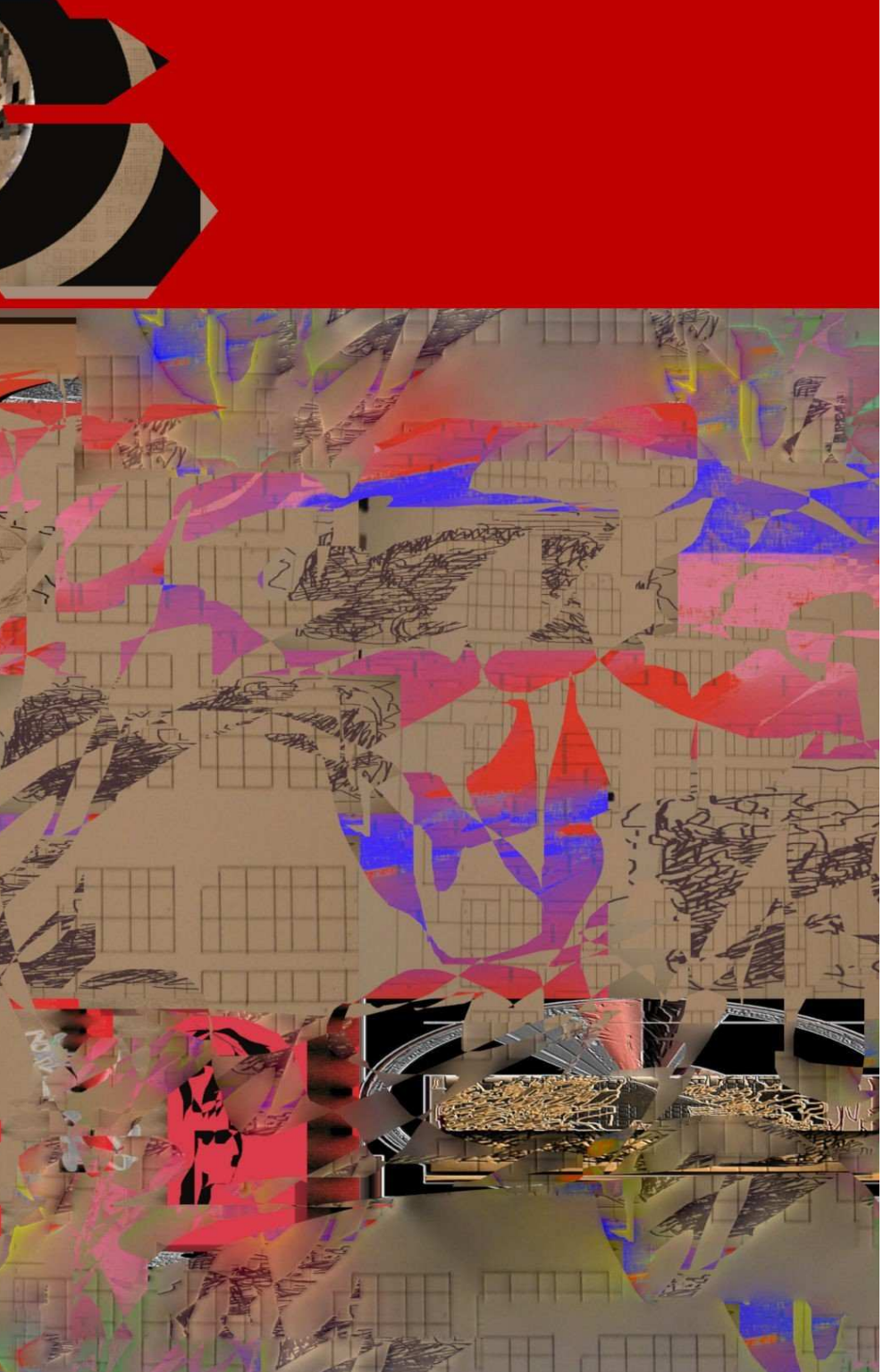
So my idea is fairly simple: that rhetoric is a poetic that underlies the creation of categories in philosophy and science and at a critique: categorical imperative is in the tracing of that imperative an understanding towards ethos and pathos of the triad that continues to dialectic is in those first two categories defining discourse , a kind of paradox or antinomy in that discourse evades categories not by prevarication but in realizing the force of associations which are the concept emerging of the reading of experience (continuing here from Kant to Berkeley) as ontological in the sense of the phenomenal embedded in the semiotic- i.e. the very reading of sensation which is “language” and words reflecting on language as concept meaning which in human terms tends to strongly implicate “dimension” to words-...

Boat House Ear
Buddha Aurora
Buddha Ear
Boat House Oar
Rose Aurora
Rosacia
But a Rose
:Software Arguments-Buddha Ear/Rosacia/ Textmapping-textonic Plate//>Philosophic Bracket</: Rose ="ossia" of einie to be- state of being (status-Statue ie metamorphic theme: artistic proof: "simulacrae-binding)>being of being as being

In these instances we have seen analysis as something with very visual architectural roots in the herms, spoils of war depicted in art and architectural decoration by which the idea of trope originates partly in sacrifices in which alter is a taking apart of elements and then reconstituted i.e. animal hide over bones, become stacks of arms, flower boats, or canvas skin over stretcher bones reflective of the sailing vessel and reconstituted view of the world per the traditional "nature Morte' (trope please to mortisse and tenon).
Bibliography:

ontic tectonic plates in a real time of its own making





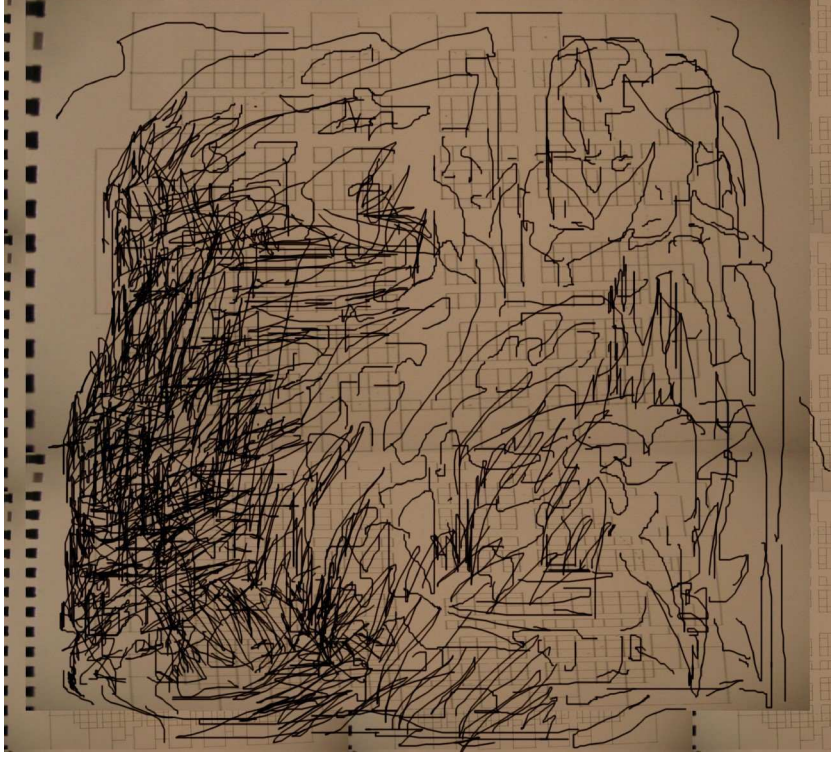
1-Dyonesian cult object – bolero: (Bow/Lyre) 2- straight edge horizon-bow –bowl3-flower boat chords threads strings hem herm 4-analytic sacrifice altered 5-soaked palimpsest and beam of light 6- time inlabyrinth good time monument 6-synechdoche extension in space and person 7-textologies of architectural chapters 8 working notes life and limb 9 virtus and Albertian window 10 glass bottom zone 11-topology of tropic of trope interview from bottom to top 12- gyration of underwriting overwriting 13- compressed lime 14- neologistic trajectory 15-weakness of association 17- Octopus pleides 18- Landscape radicals and inherent fire 19 Hewn dawn Chimera 20- 5th person narrative 21—tethered starscape 22-Rhea Ray 23-Graded Root 24- Prosody of polite Cross index 25- zone stain 26- bright robe bay 27- somatic psychological colloids 28- revamping roots of reading 29- scene sans souvenir 30- impassible cruelty of venn litote 31-123456 persons 31- painting aside 32- dyed map and thread 33- meandering mayhem and acquifier pacifier 34- target aside 35- shuffle scroll 36- utmost slipstreamverge 37-magnolia desert cottage 38-winding staff windy flag 39- labyrinthean detachment 40-proto target 41- dissolute tableau 42- pattern block accelerator 43- heart hitchhike 44- bleeding compass 45- rough diagram smooth moon 46 – hotel channel 47 rounding on heat 48- dimensional breeding 49- channeling gravity 50- tenable Mortisse 51- Salient Sally 52- Ghost Money mileage 53-Aporia aphorisms tropes on Anthropos Andros.

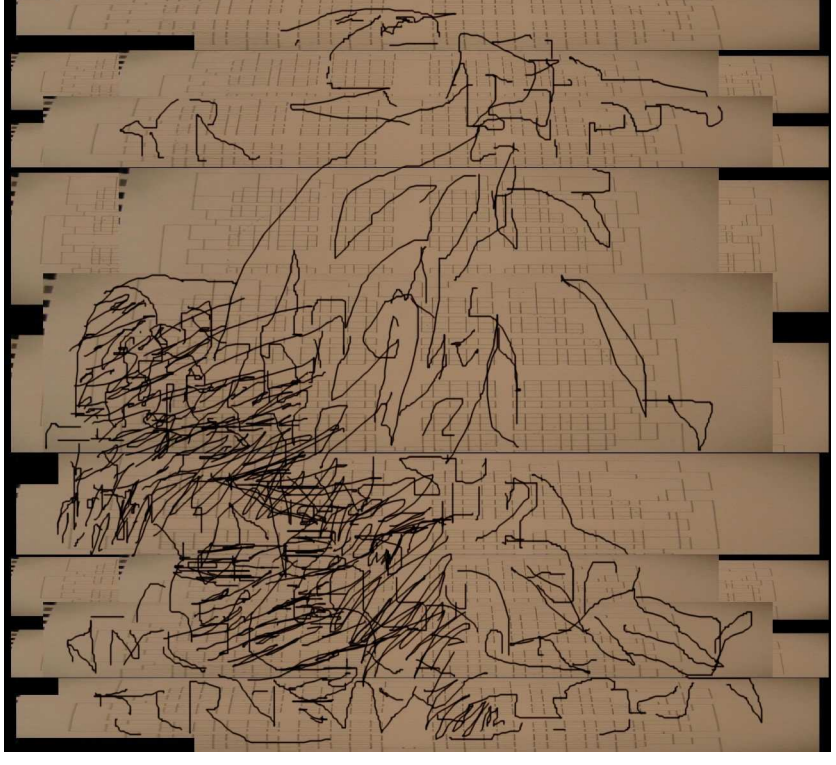
https://youtu.be/Q_SLKZ47b84

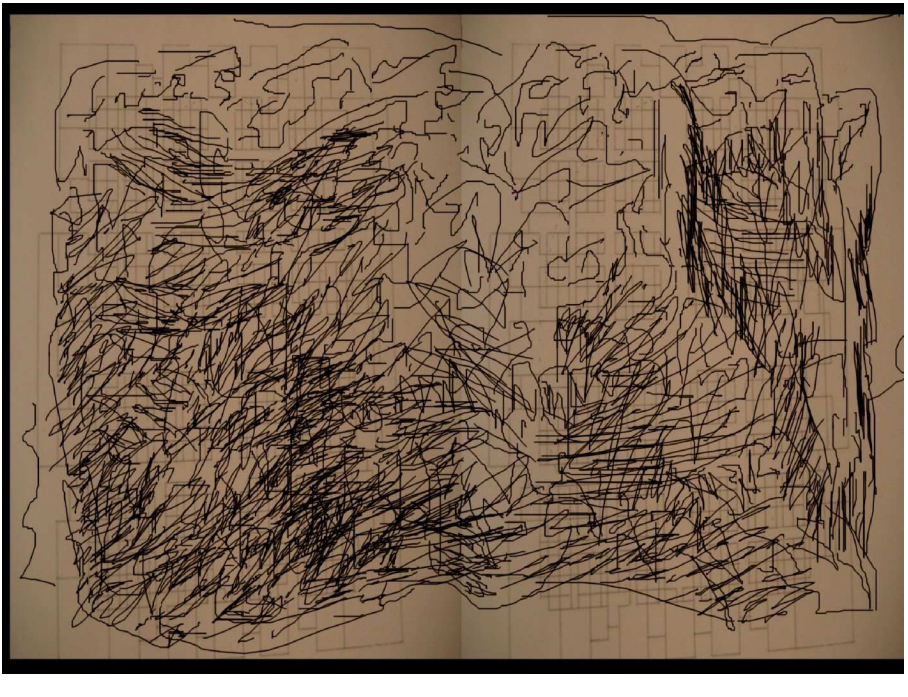
Artist's State

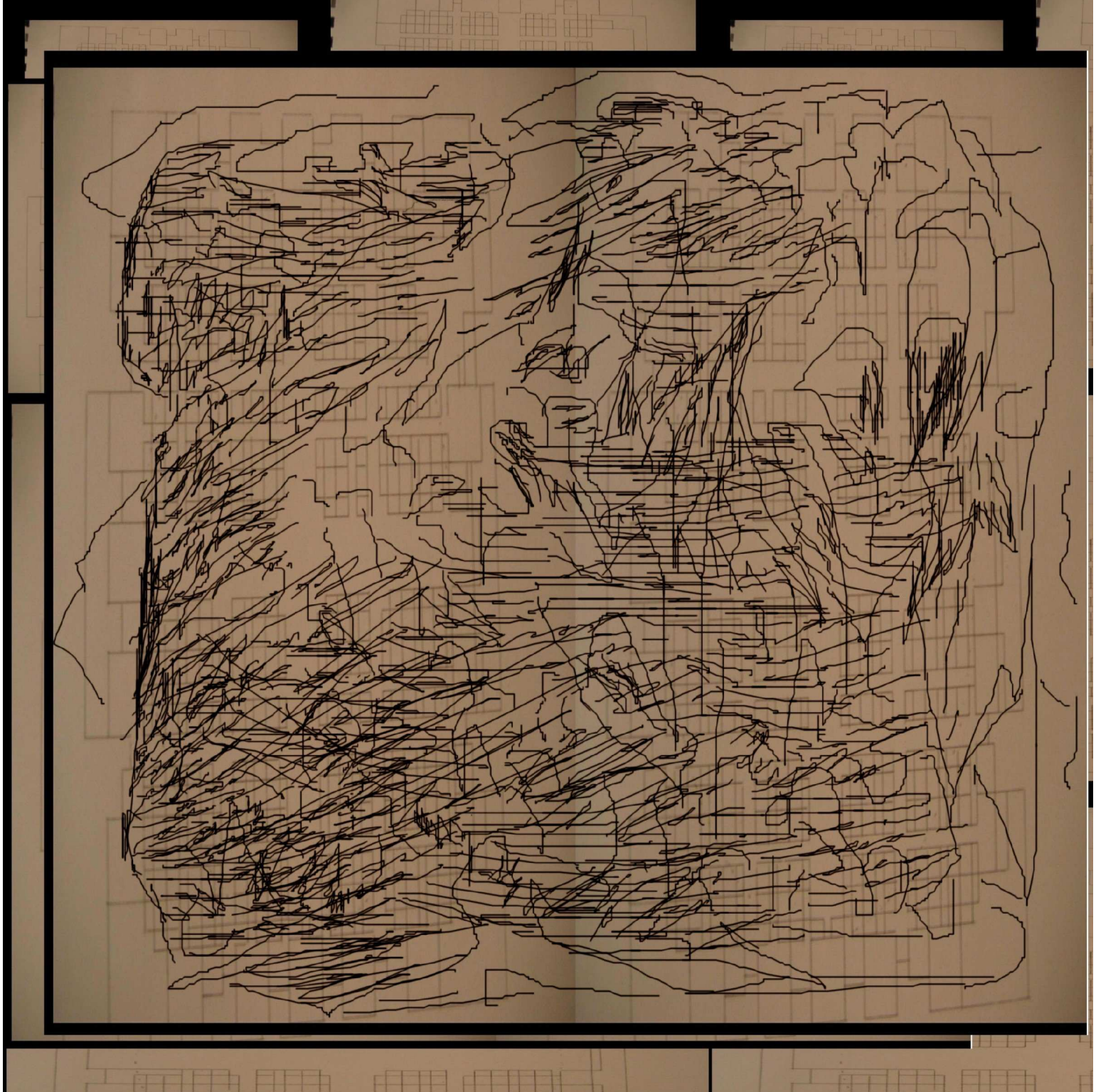
Architectural Videos

These are motions sensor drawings which engage the drawing motion as creating the topography or Morphological arrows that find the semiotic embedded in the phenomenological, the sense of common denominators in metamorphosis. This is accordingly to find the tableau and the environment as generating a semiotic niche for an osmotic dimension of formative nature within the language of art as generating its own perception, its own experience , simultaneously while maintaining a sense of the question that also generates experience. The sense of experience has on the one hand the “stain” the trace trajectory, on other there is a conflux with the rhizomatic-unusual architectures of association and generative immersion reflective of ethos pathos and dialectic at the discursive level...

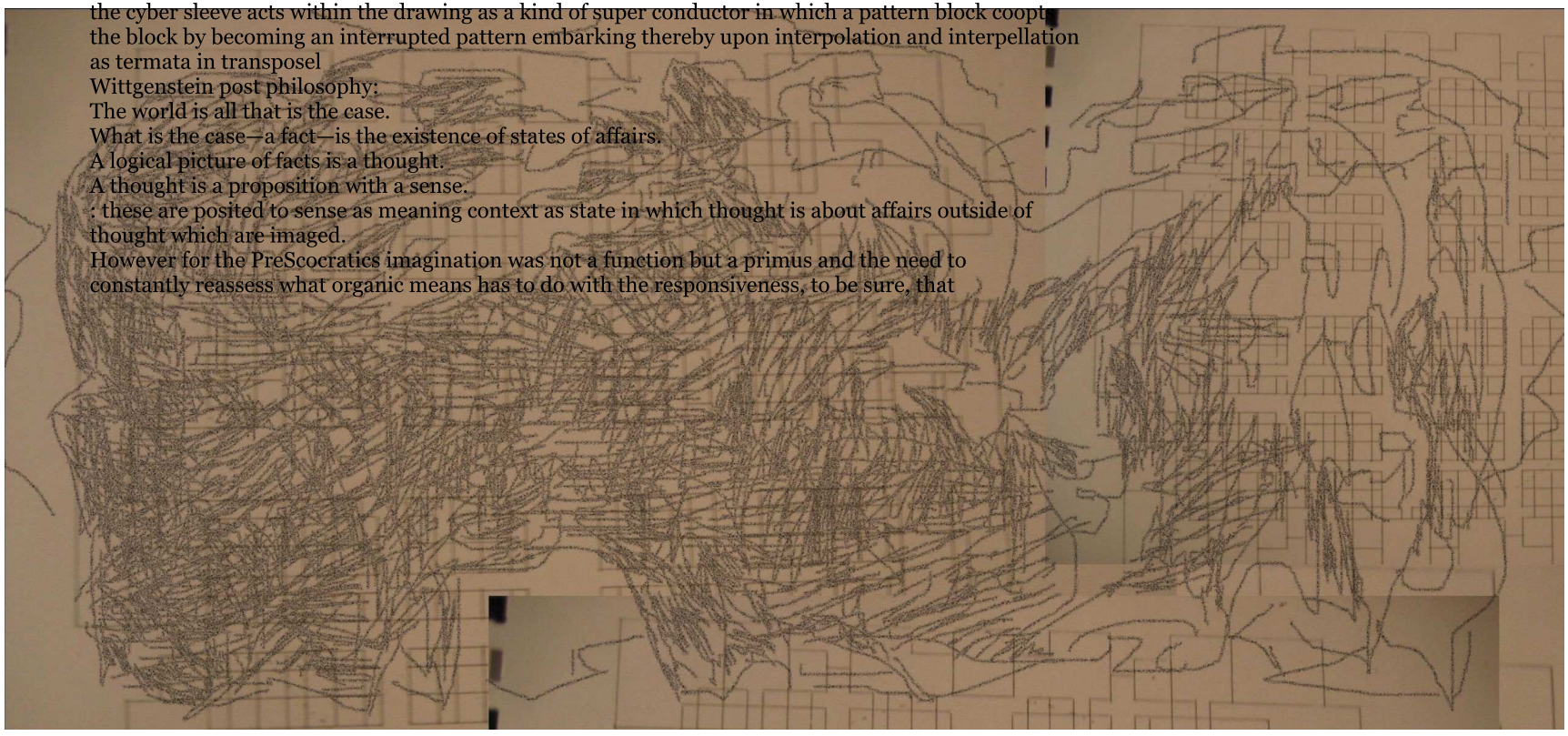


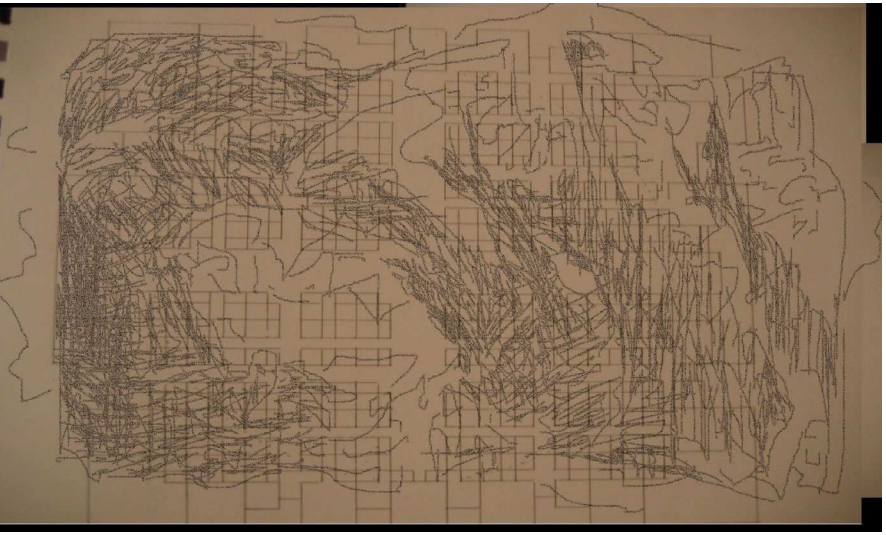


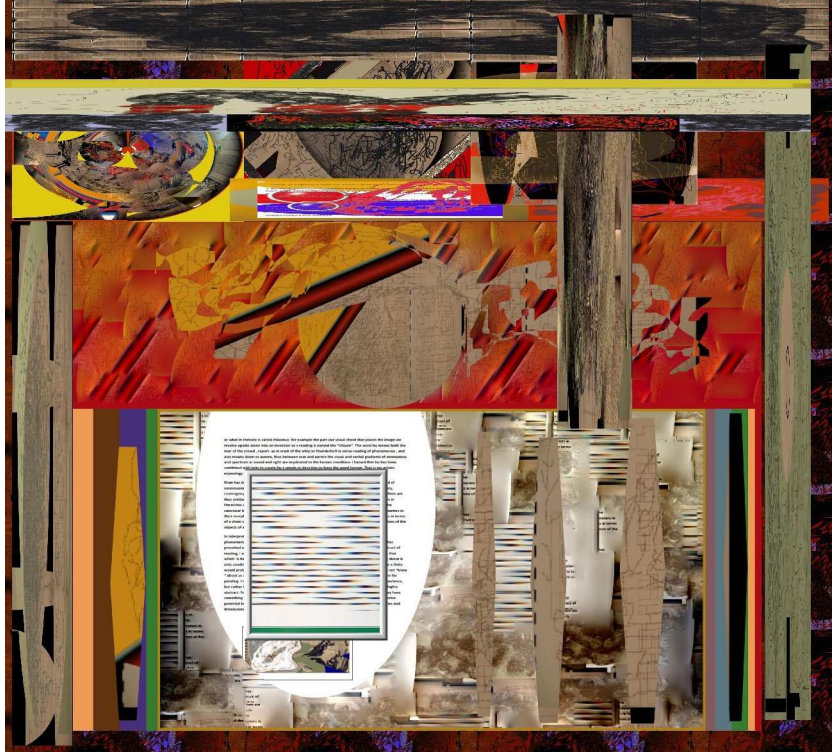


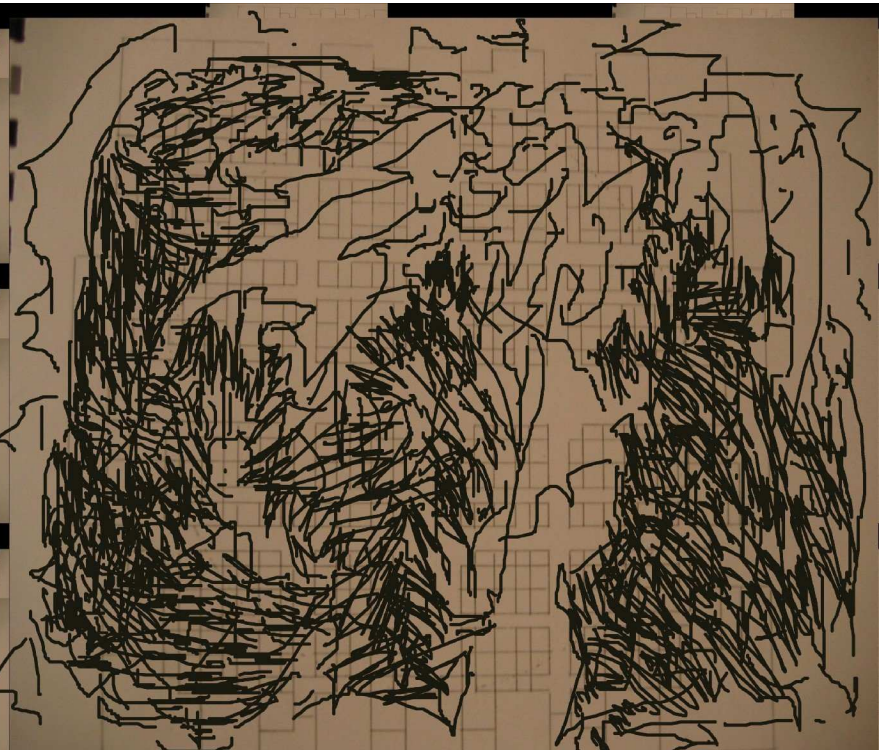


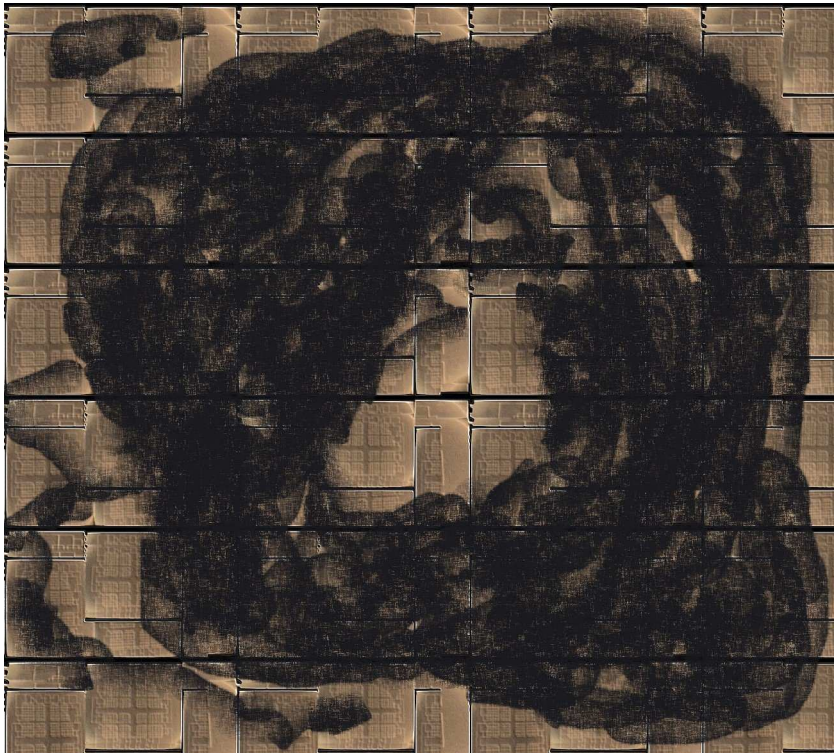
it is what is rather than it is that it is , it is then that we don't get the Heraclitean "for these transposed are those and those transposed again are these." Discourse is the verbal conditioning of the present moment.
In The drawing at left the particular nature of the mark evolves through many scales that meet perception as though perception were a superconductor. The cyber media in particular mediates this elementalism wherein the motion sensor as a psychological colloid carrying within a prosody and trace- tractytus is within the herm, the spoils, the distraction of the hermeneutical or reference to instead, a colloidal status of unknown sequence and therefore metamorphic values behind the scenes of any expectations: we think of orbiting the sun yet really we are falling diagonally through space in in relation to the also falling object... our idea of a "Point" handicaps perception..."what is the point"?
the cyber sleeve acts within the drawing as a kind of super conductor in which a pattern block coopts the block by becoming an interrupted pattern embarking thereby upon interpolation and interpellation as termata in transposel
Wittgenstein post philosophy:
The world is all that is the case.
What is the case—a fact—is the existence of states of affairs.
A logical picture of facts is a thought.
A thought is a proposition with a sense.
: these are posited to sense as meaning context as state in which thought is about affairs outside of thought which are imaged.
However for the PreScocratics imagination was not a function but a primus and the need to constantly reassess what organic means has to do with the responsiveness, to be sure, that











or what in rhetoric is called chiasmus- for example the part our visual chord that places the image we receive upside down into an inversion or x reading is named the "chiasm". The word hu means both the roar of the crowd , report- as in crack of the whip or thunderbolt ie sense reading of phenomenae , and also means dawn or aurora, thus between roar and aurora the visual and verbal gradients of sonousness and spectrum in sound and sight are implicated to the human condition- I hazard that hu has been combined with latin to create hu + amain or direction to form the word human. That is my artistic etymology

Khan has d d of
sonorousne try,
cosmogony hem are
thus similar s in
Heraclitus a he
canonical t meters in
their morpl s in terms
of a chain o ions of the
objects of e

In interpret
phenomelo has
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reading, I a that
which is ha about is
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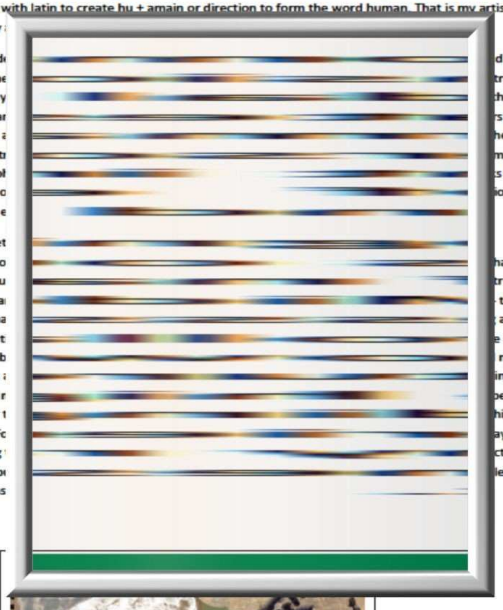
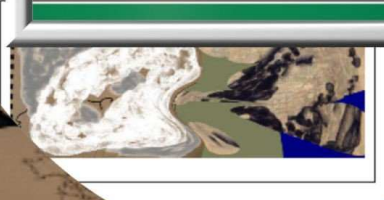
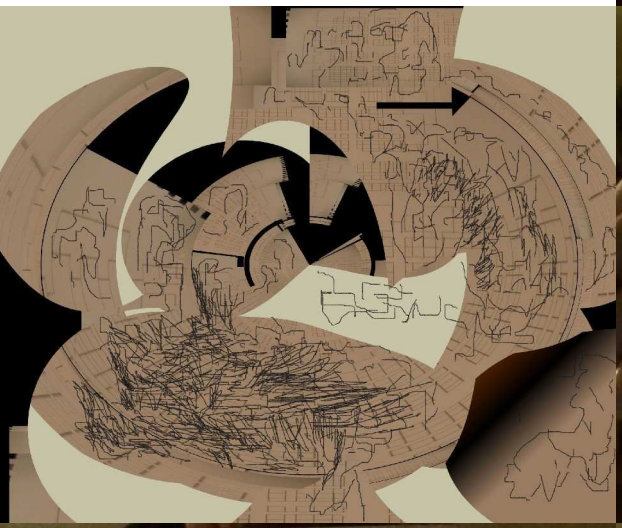
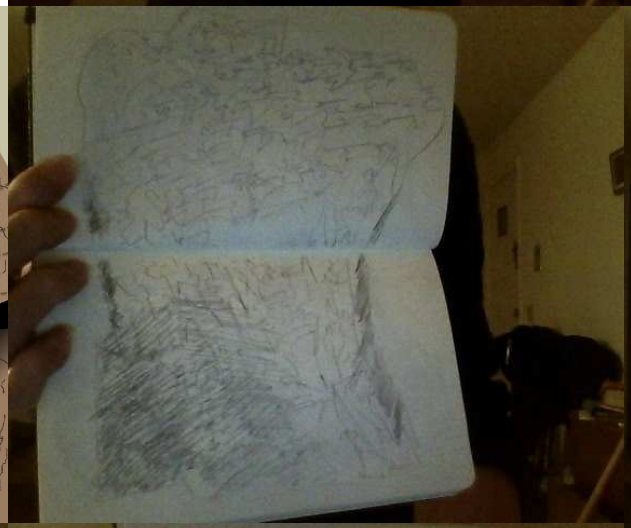
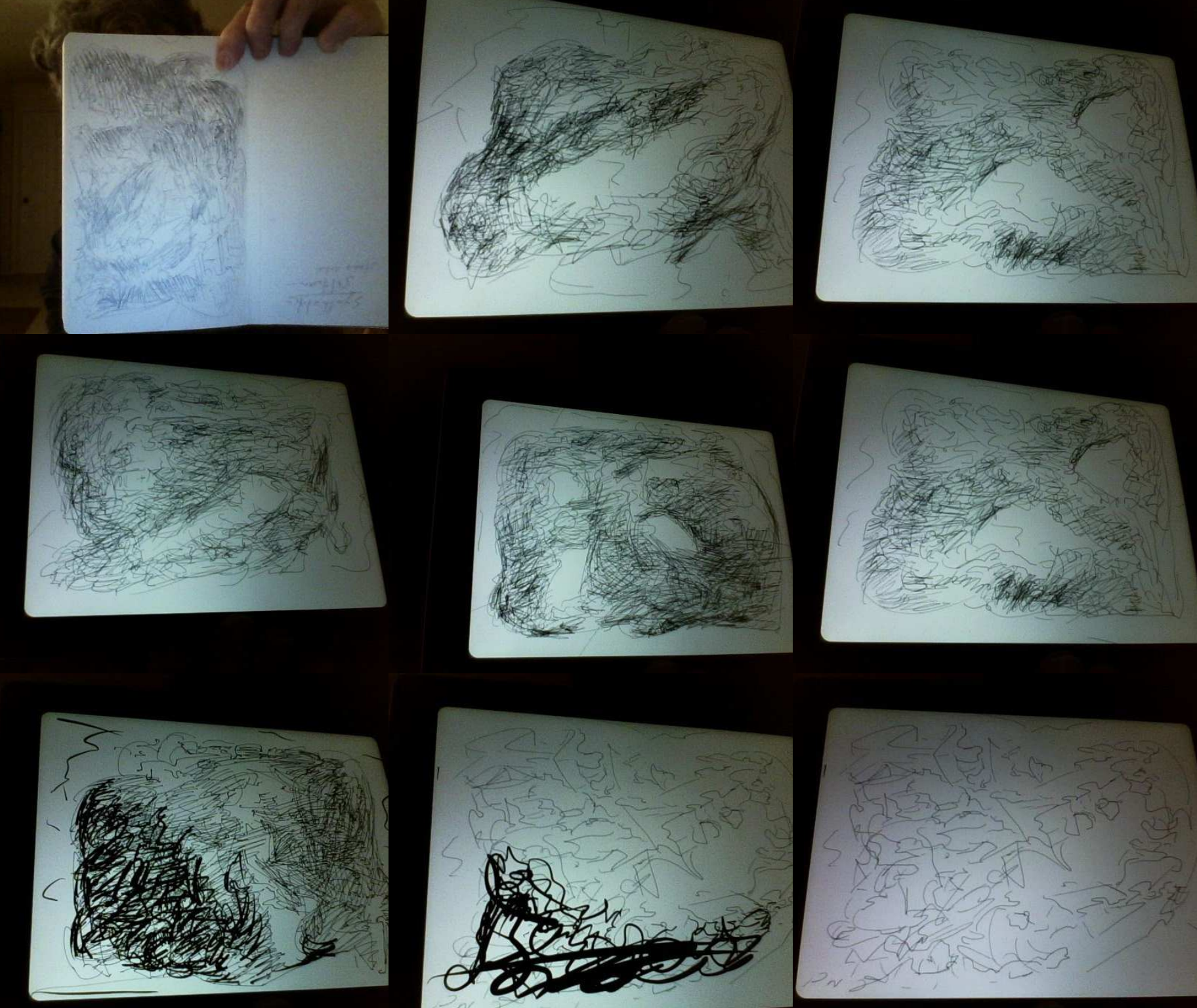
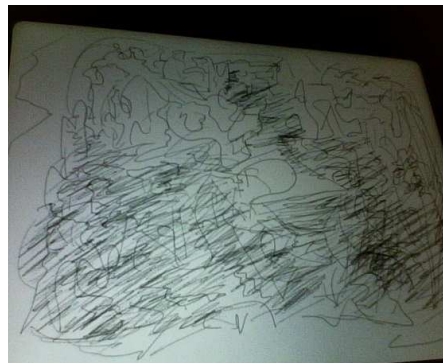
but rather t highly
abstract. Fo ay have
something ctive
potential b lex and
dimensions

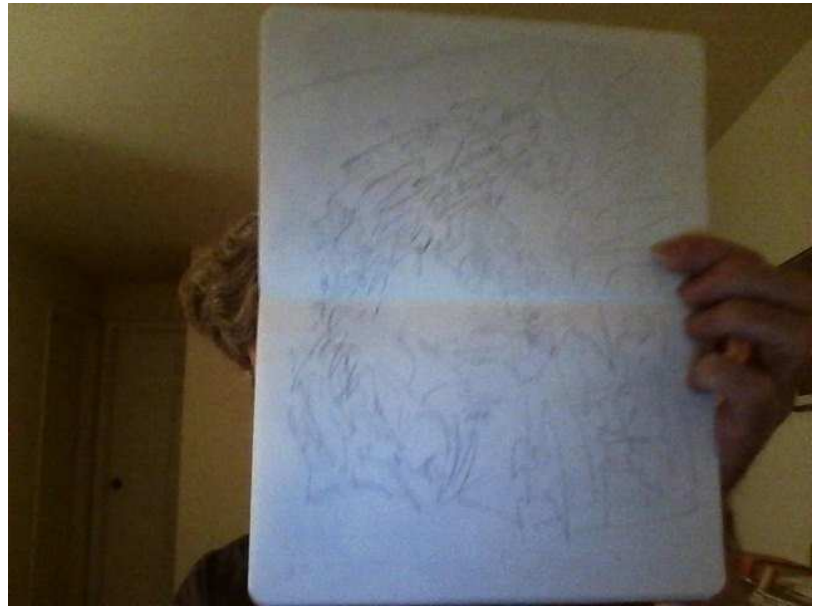


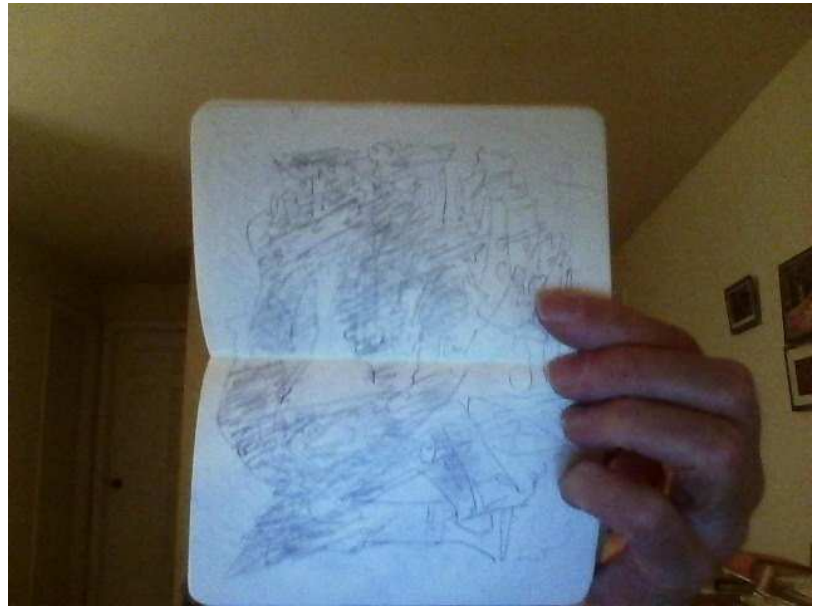


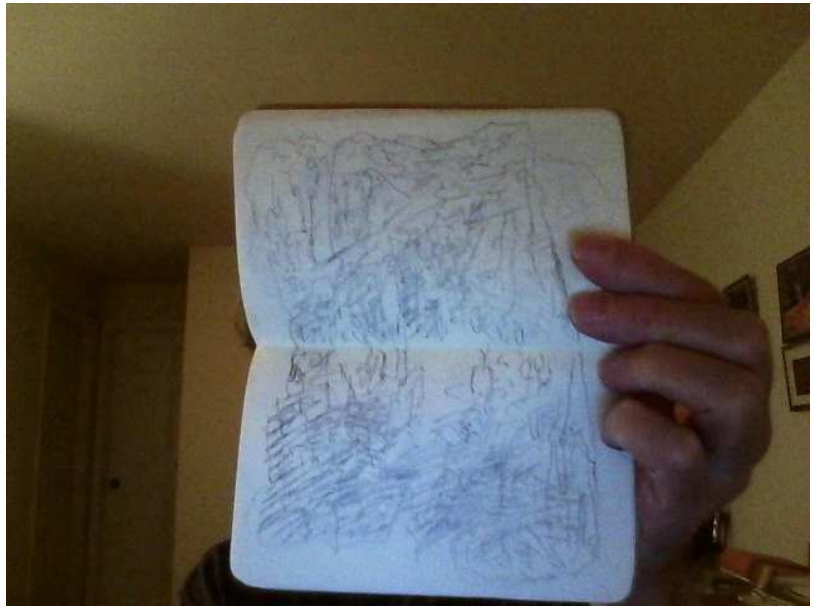



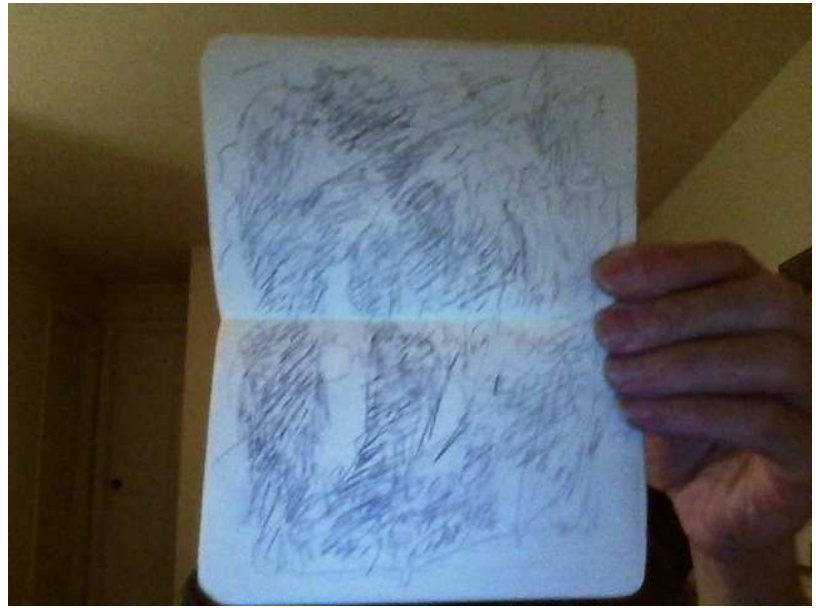


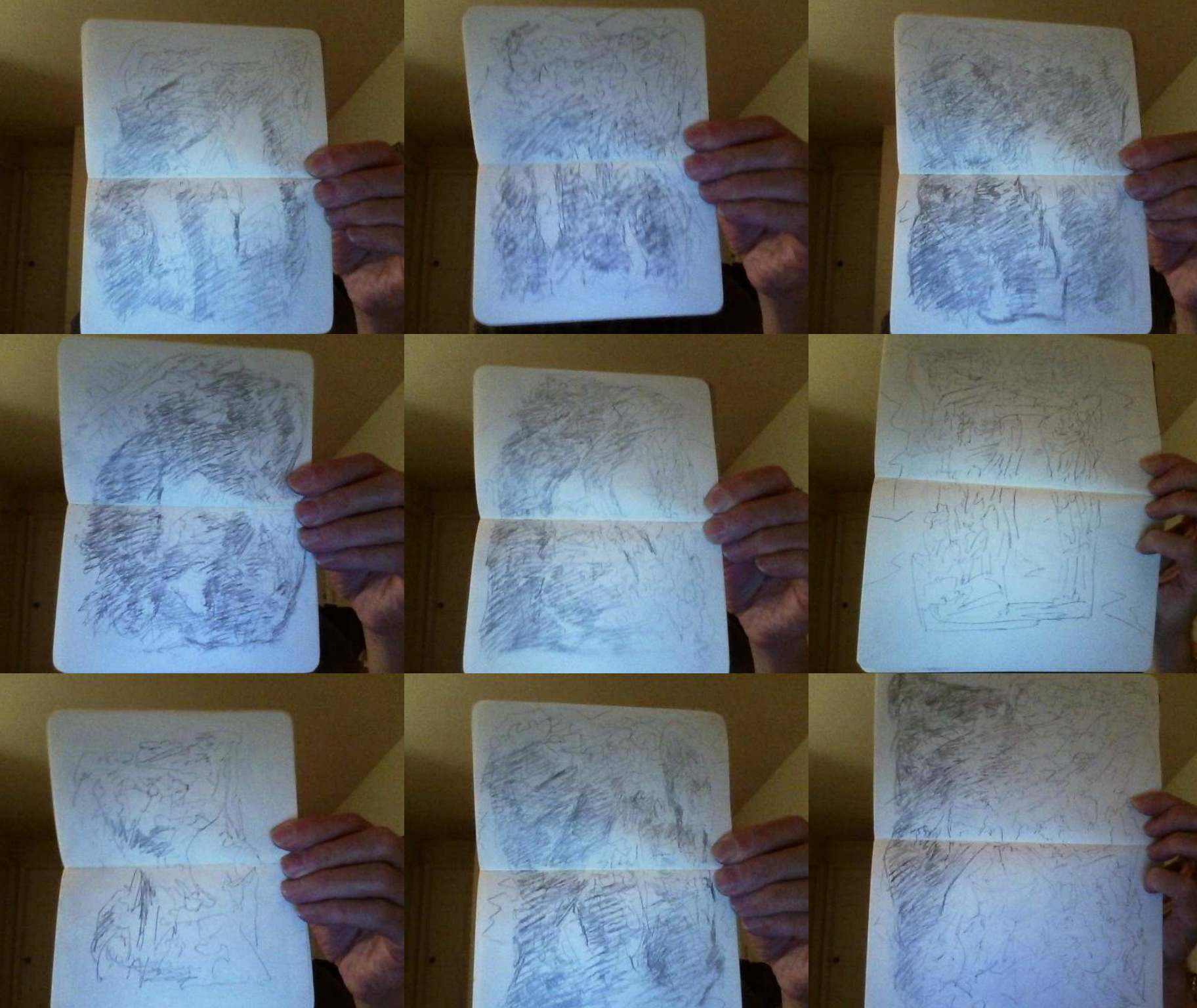


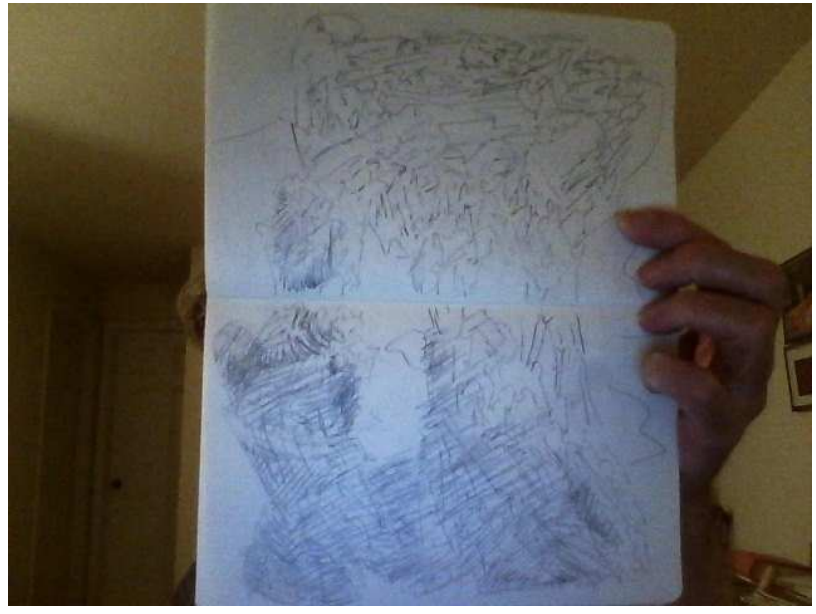


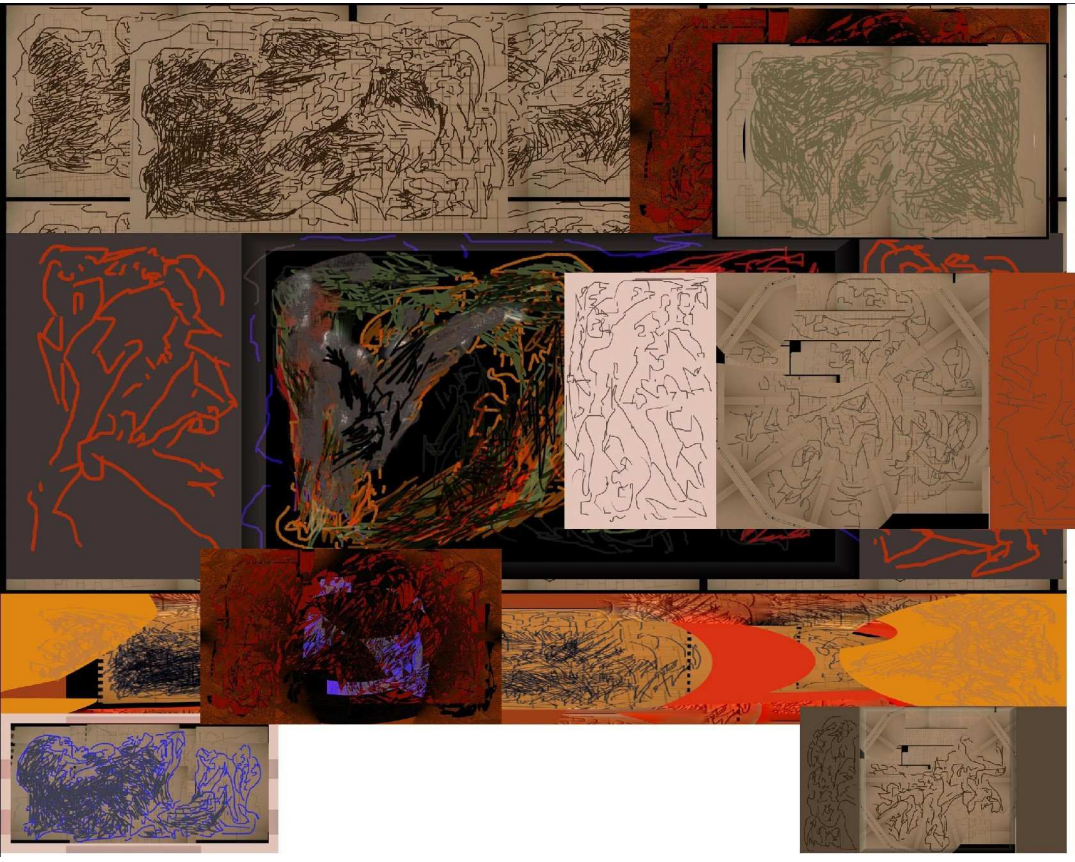


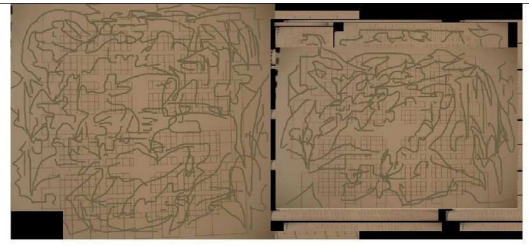




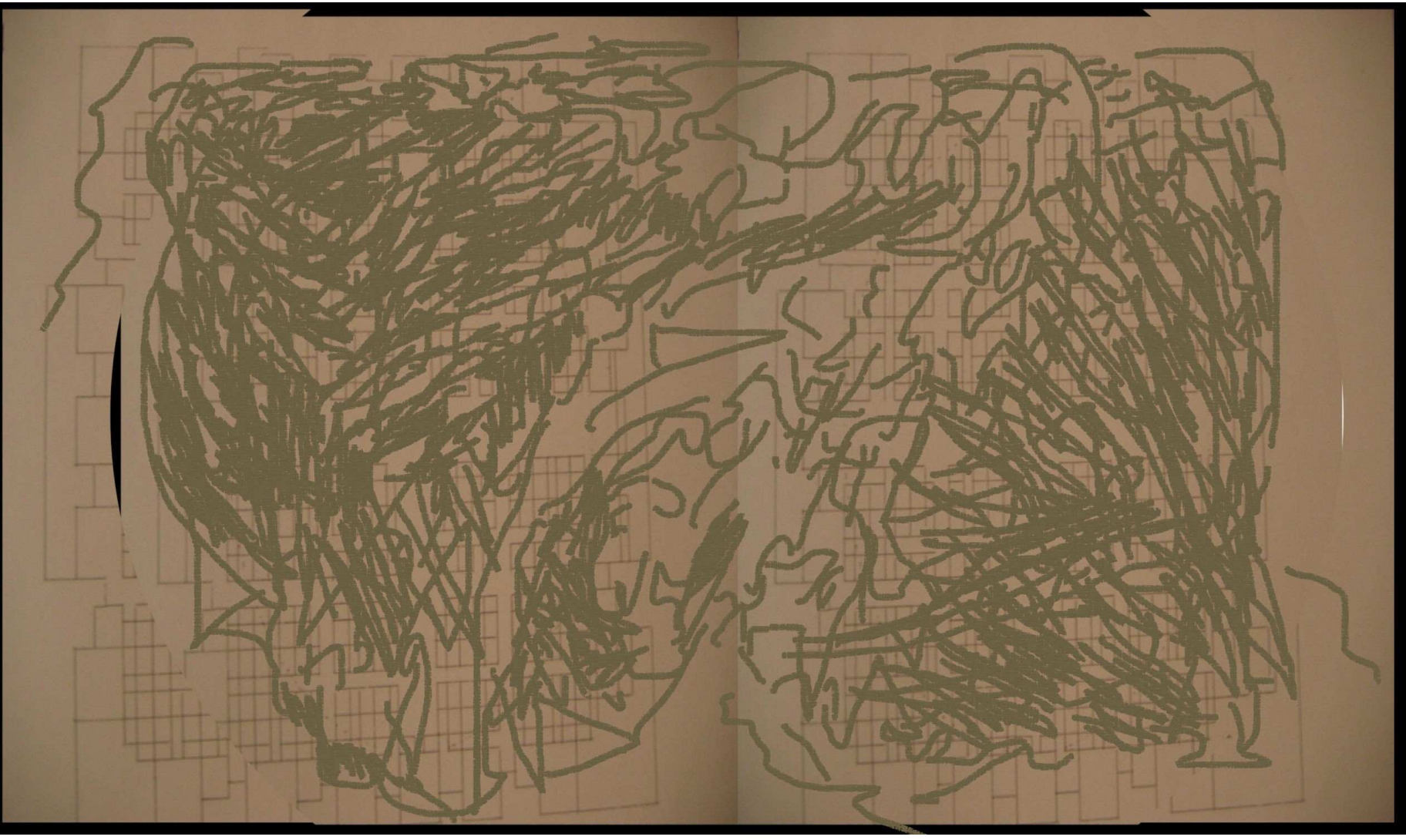


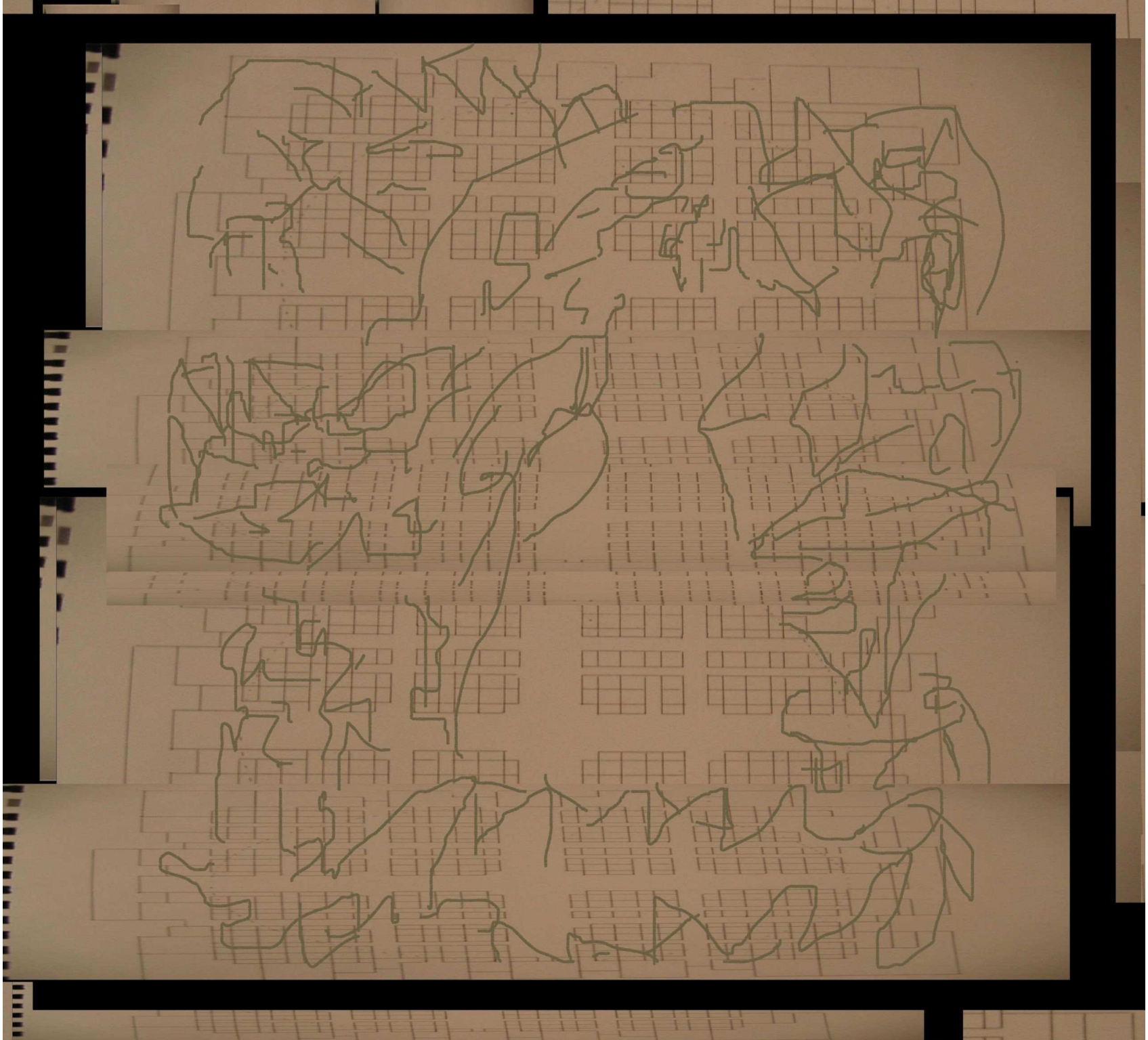


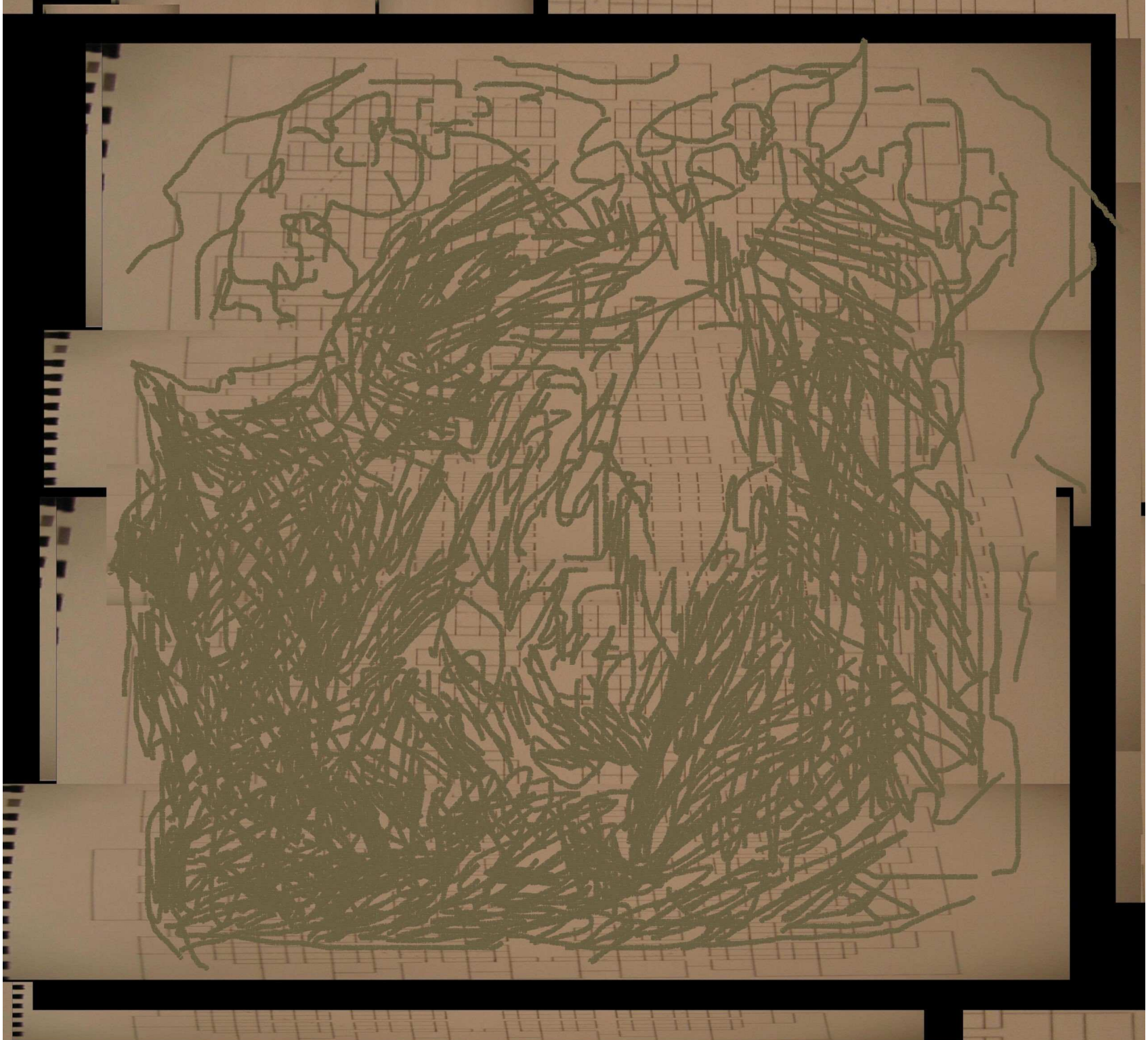


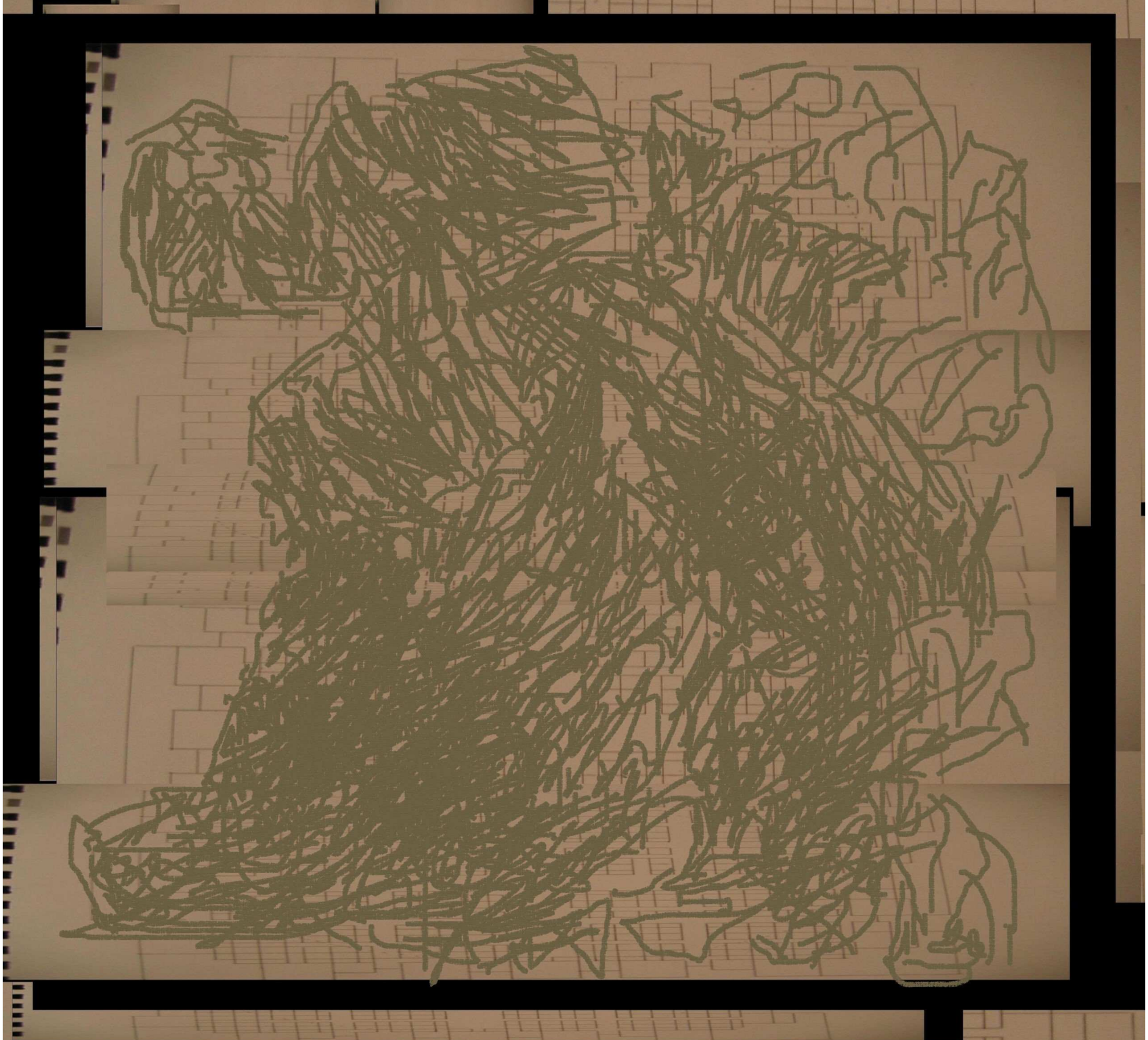


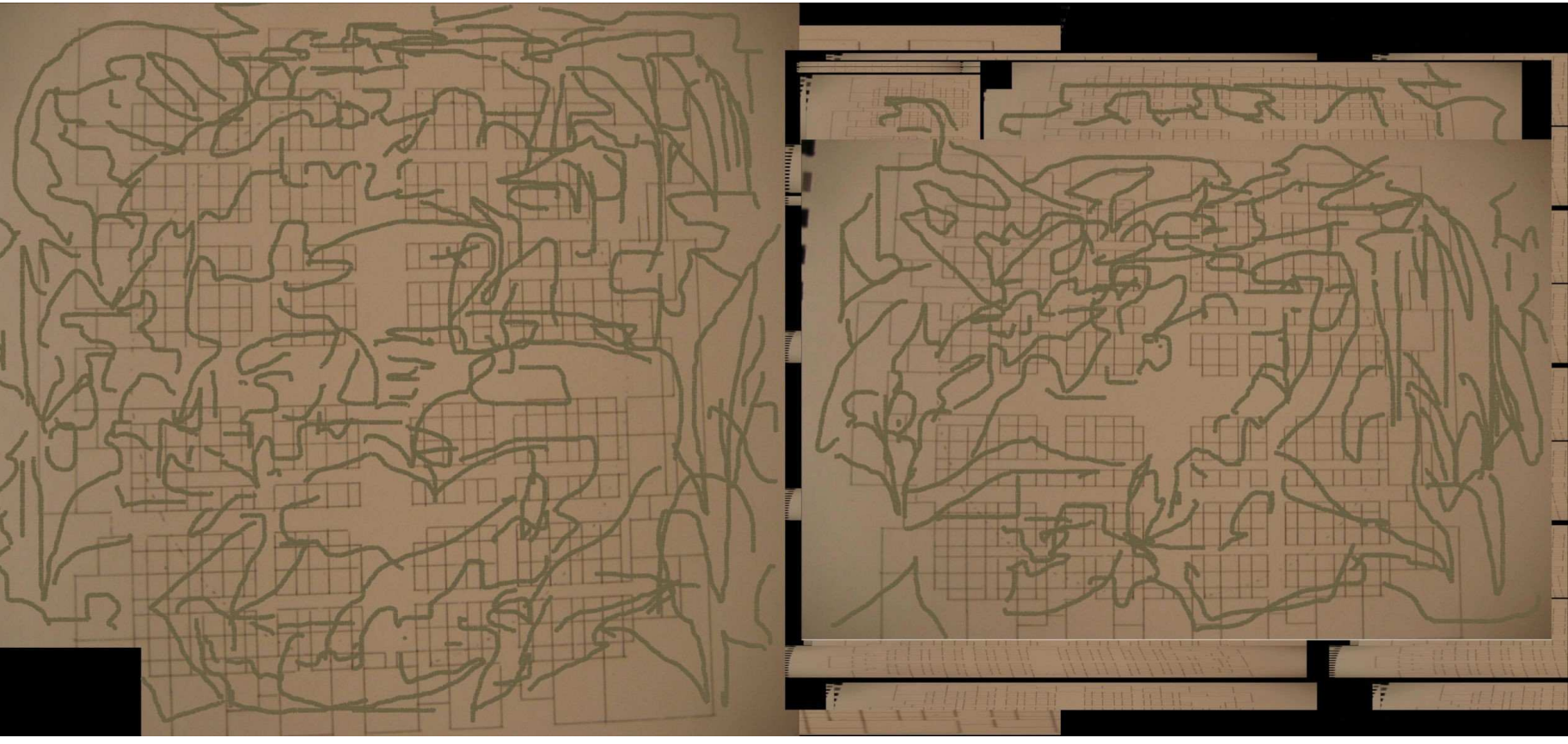
Philosophic bracket?- (strange loop=> aperception)/:->software argument…children of the Giants= PreSocratics@Pschyoligisation of philosophy/.> evolution magic to philosophy language and genetic fields of human migrations/ art and languagc.-> Zarathustran(diagrammatic approach) magic Goetia (hardware) and Theuria (software) (Platonic- neo Platonic)/ Egyptian primordial Chaos, Persian morphemes, Presocratic physis and noos/ or monadic nomad- psychic states of mind andmatter predicating motion through both> Bishop Berkely and neutral ephiphenomonlogy or semiotic reading of phenomenology as somatic to human input= as well Ghost in the machine/->pop culture. .. ghost and monsters (zhombies and Zhome zone)….

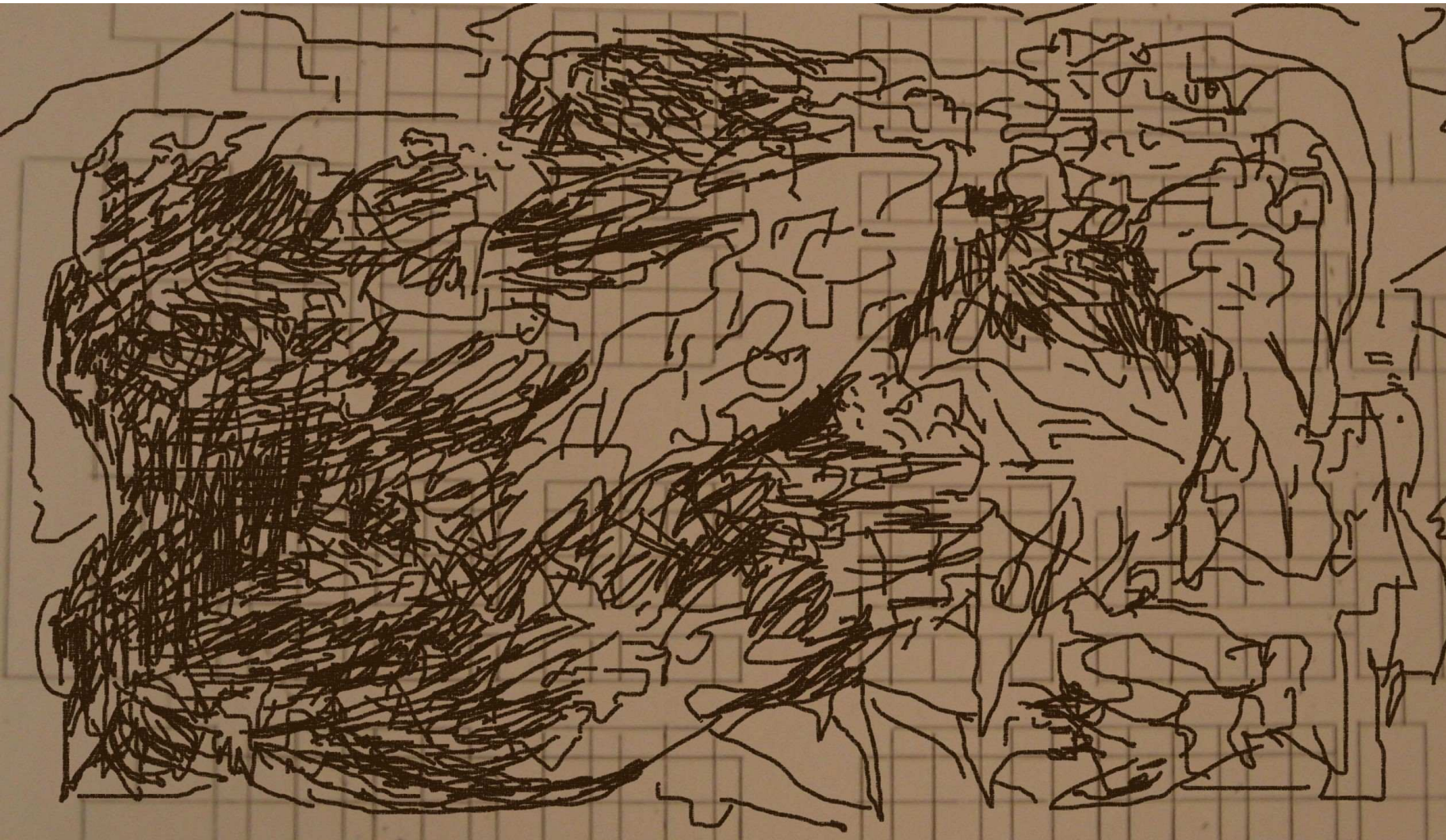


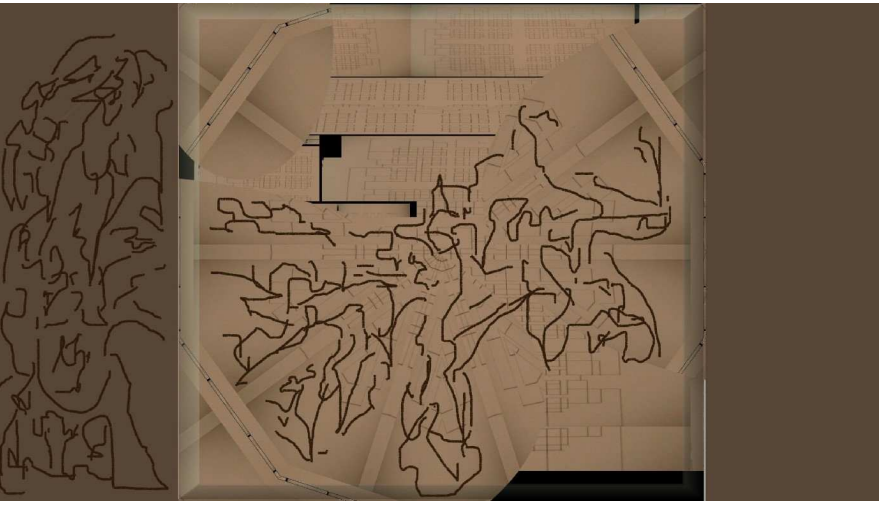


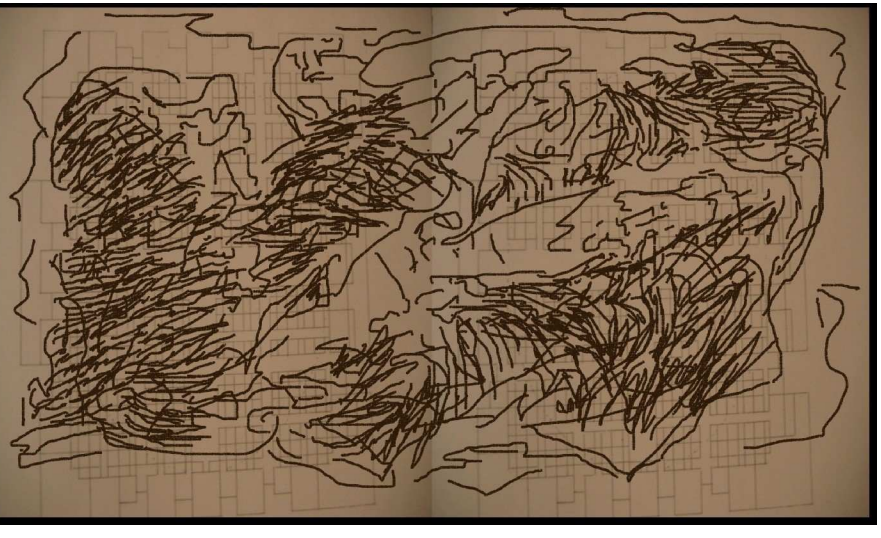


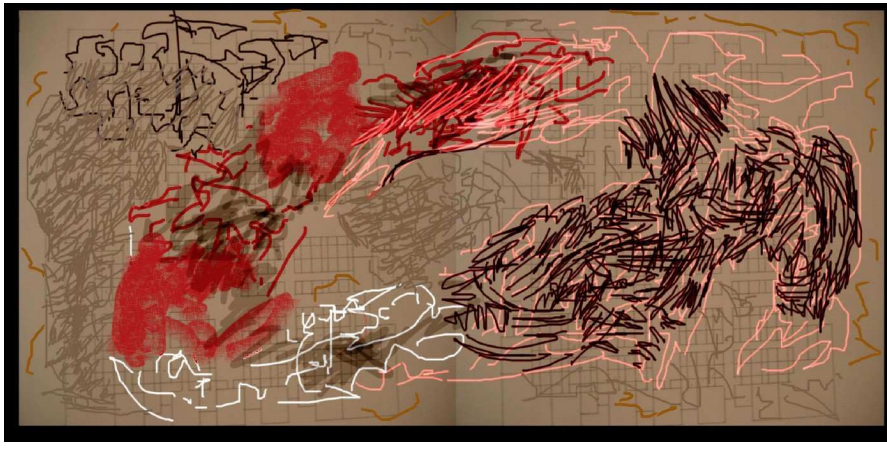






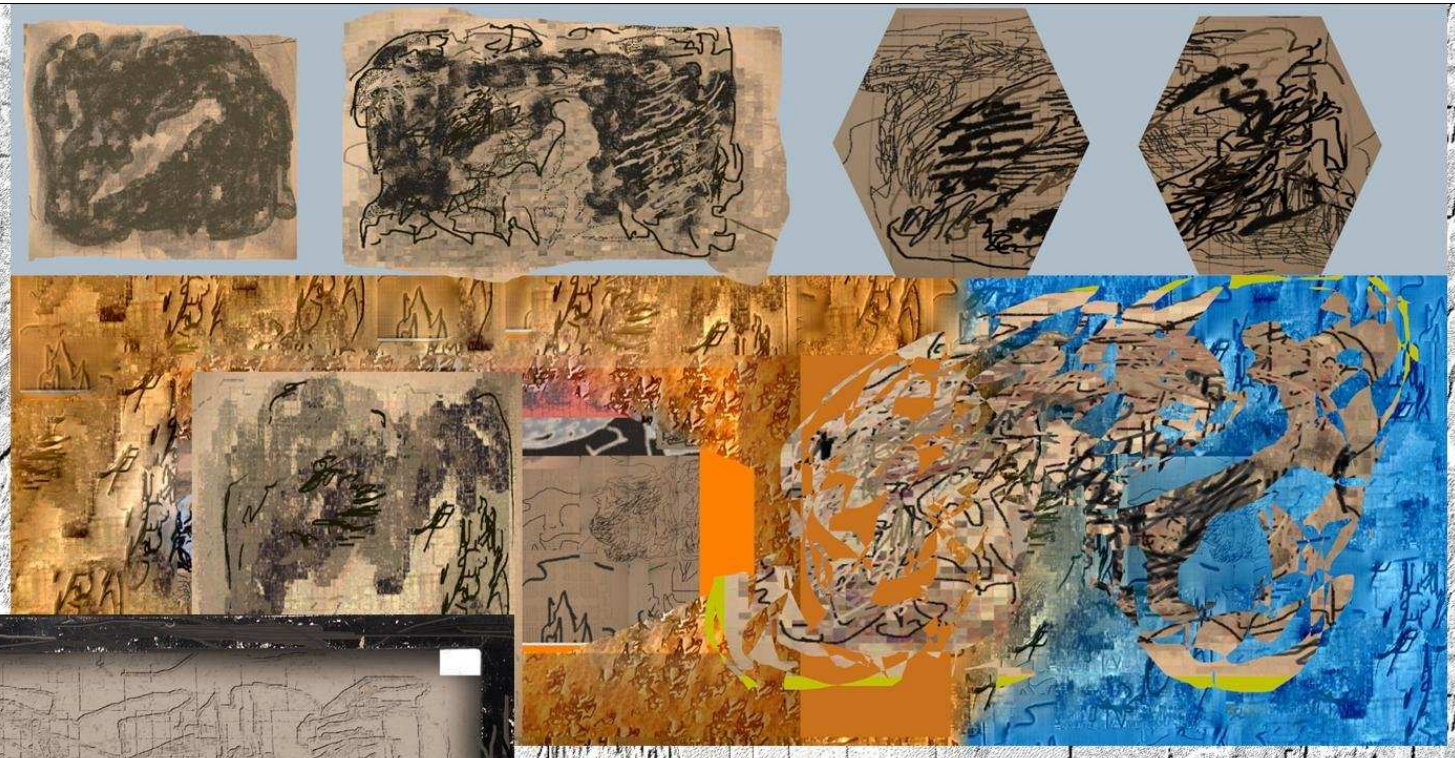


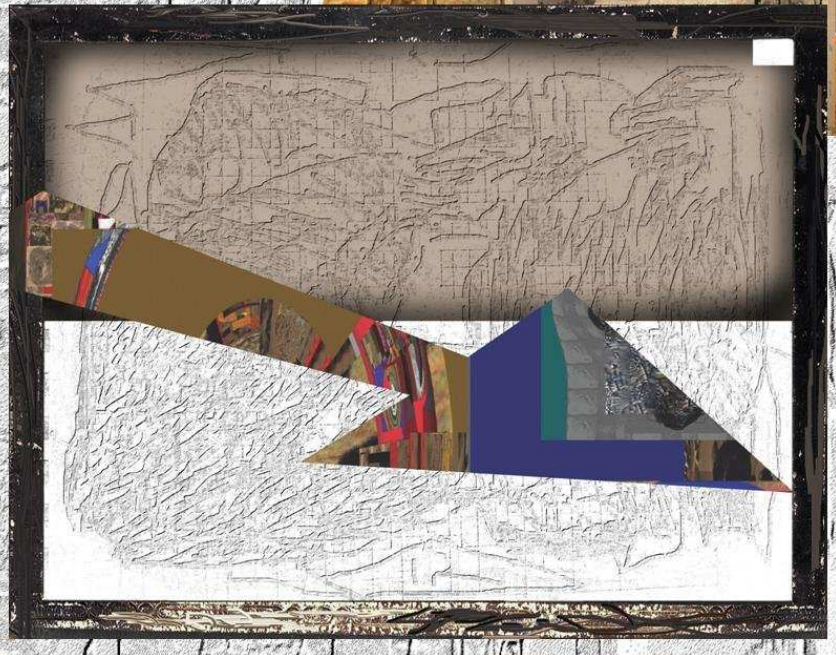




11- TIME: PRE AND POST PHILOSOPHICAL ("PREPOSTEROUS HISTORY"- BAL)....

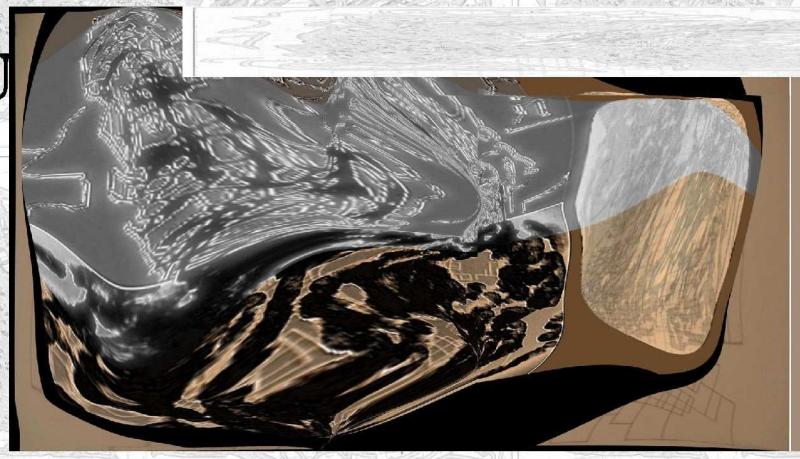
MORPHOLOGICAL ARROWS –I-

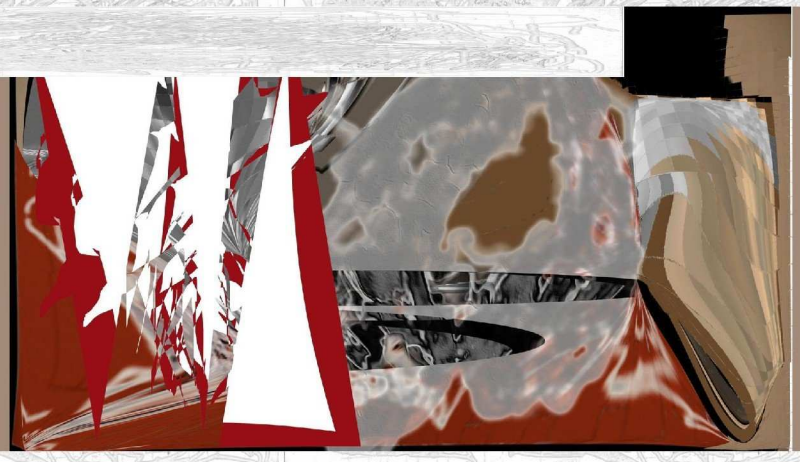




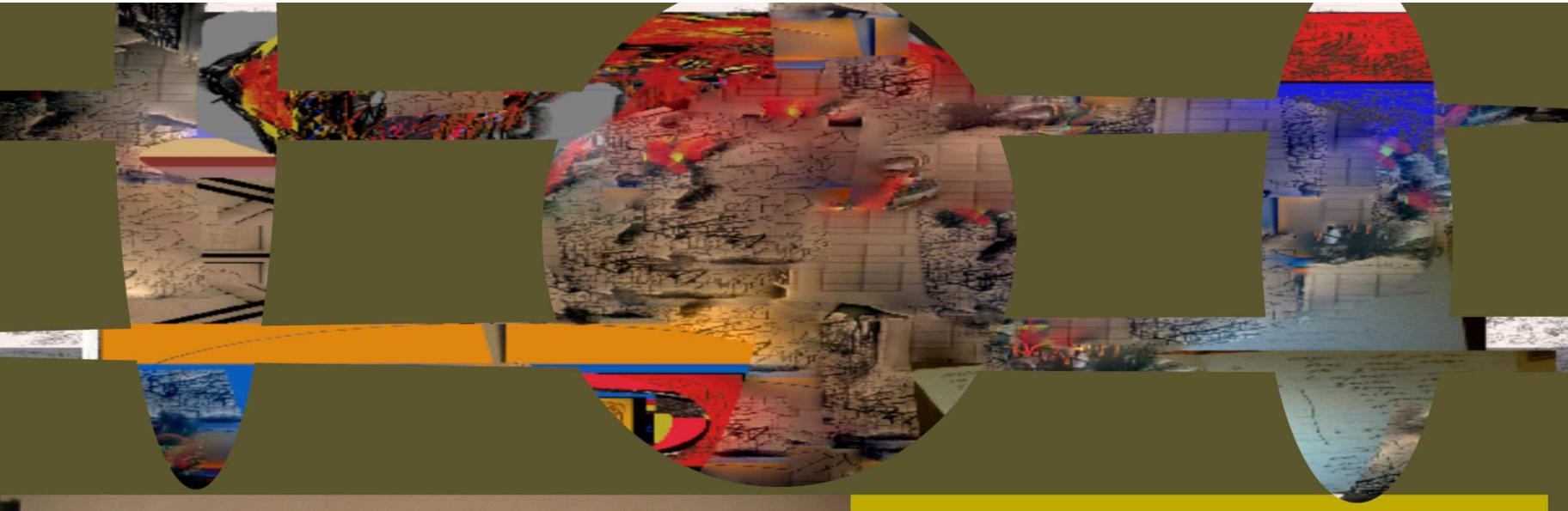
FIELDING AND STREAMING

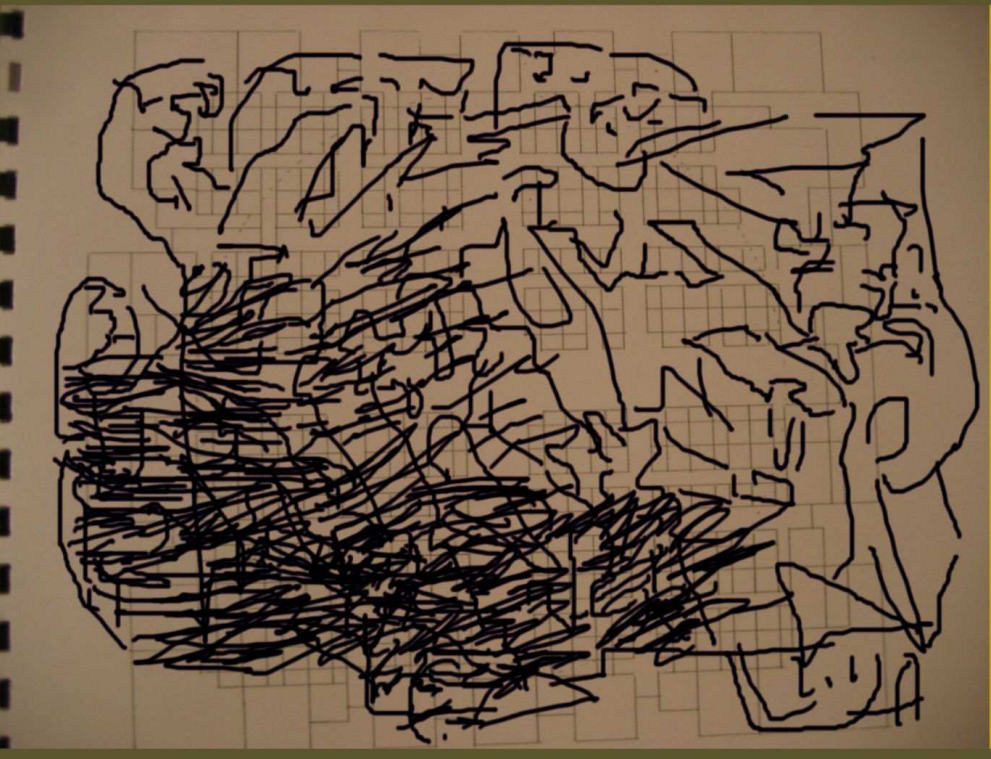
YOU DID

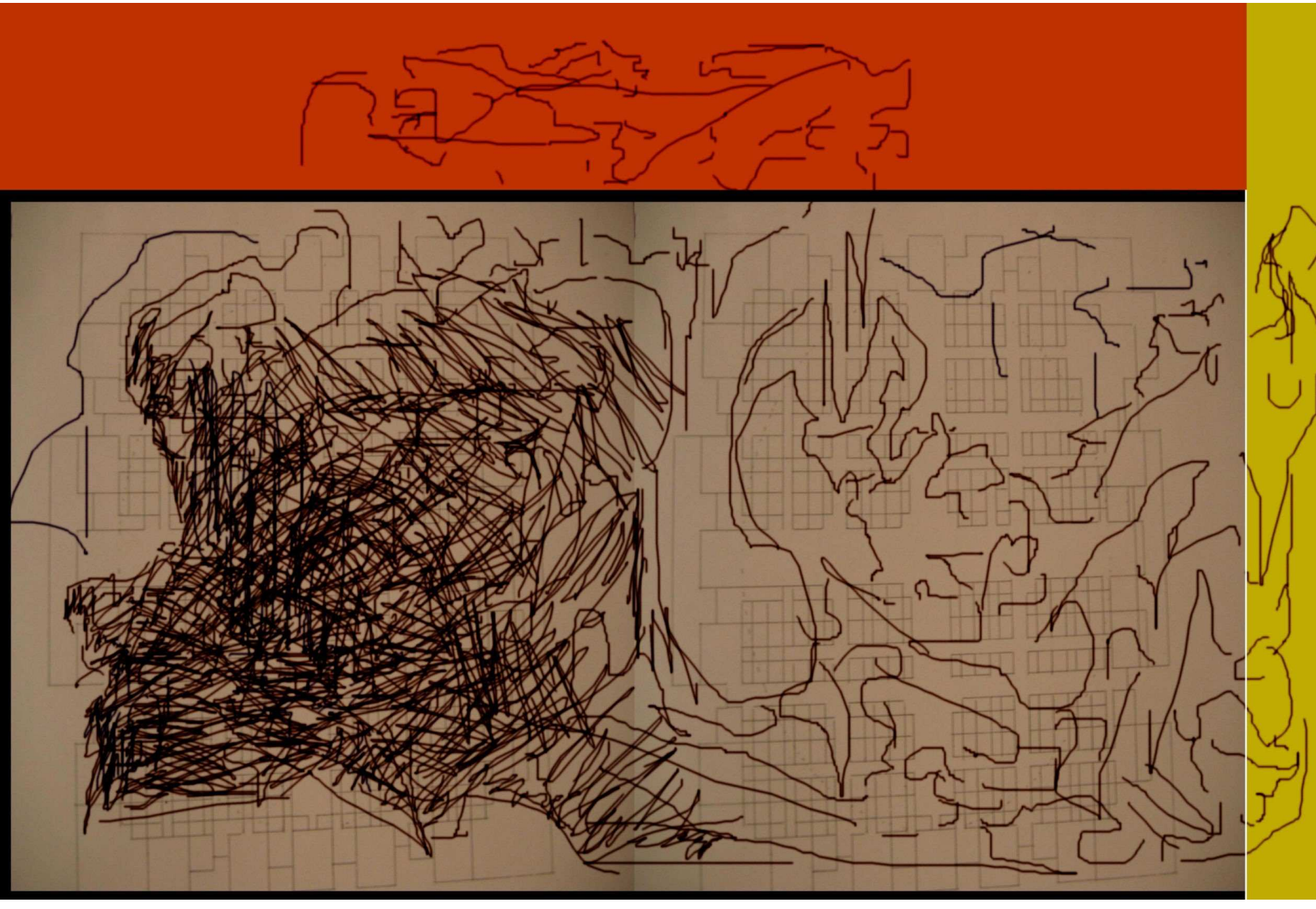


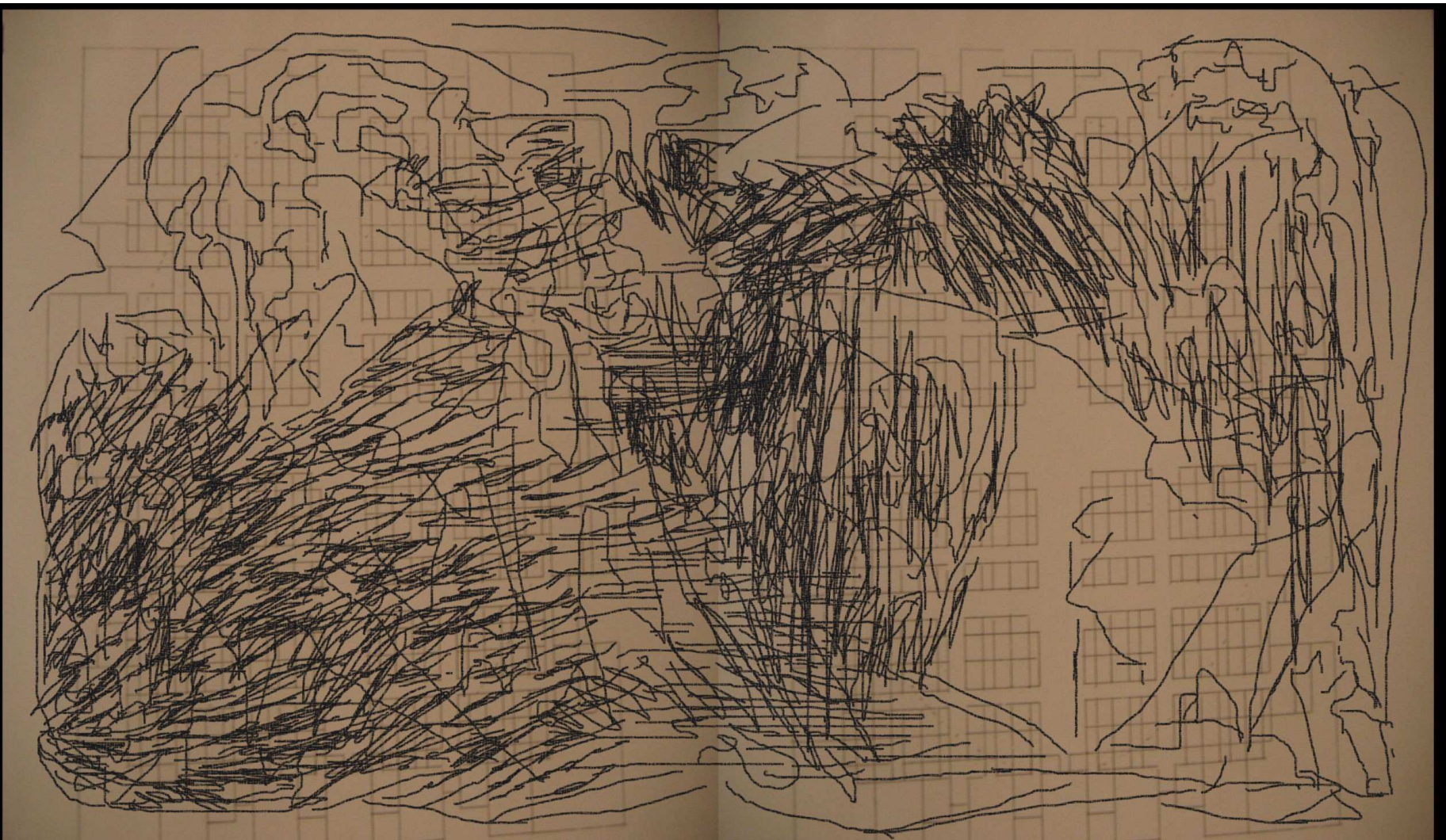


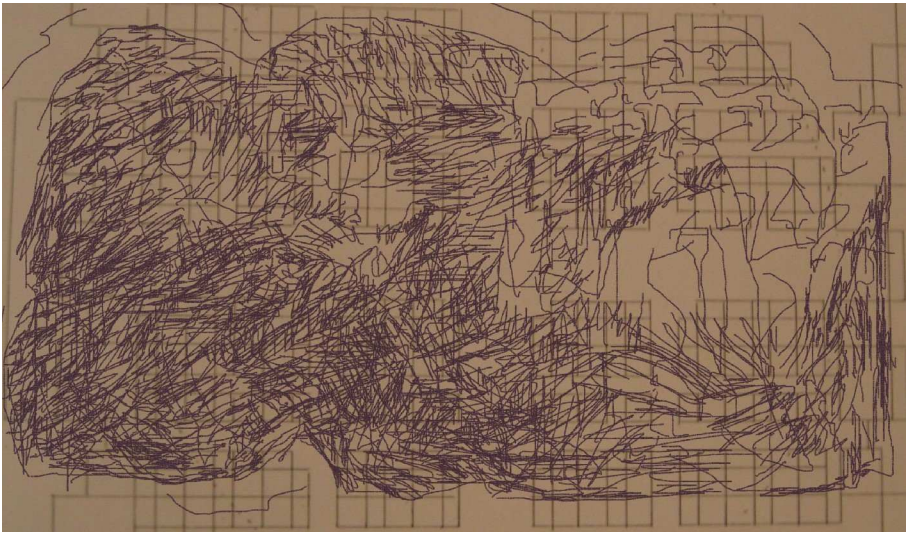
DID YOU

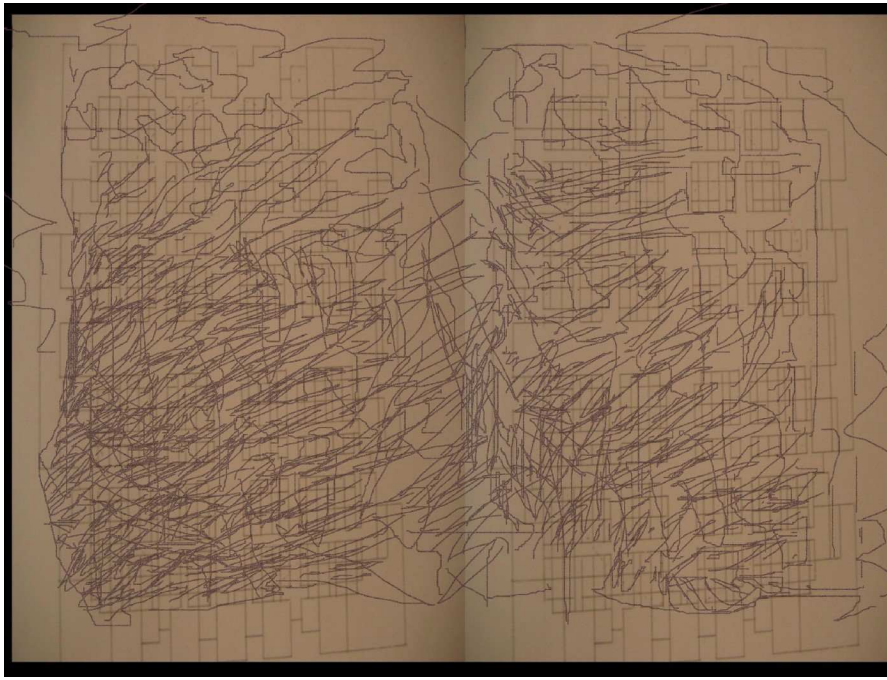


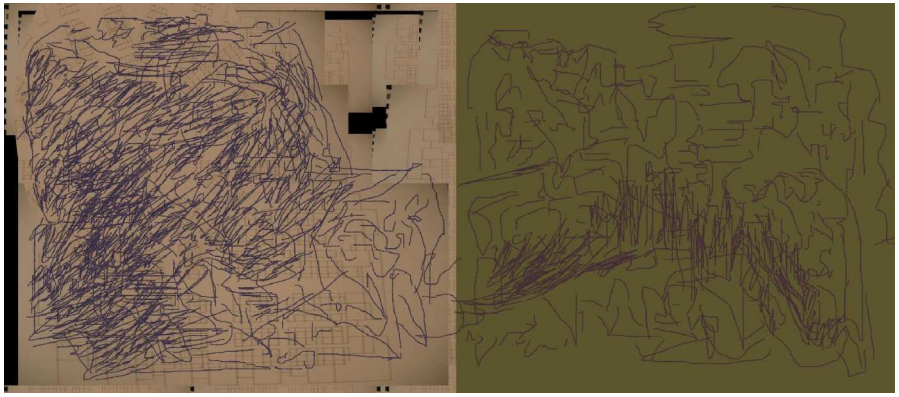


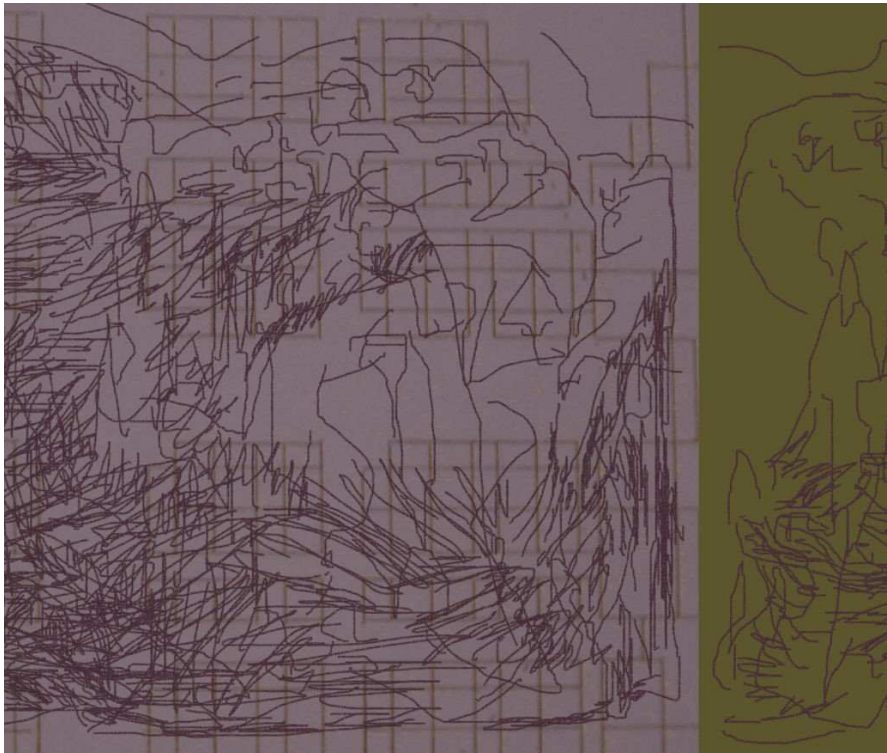


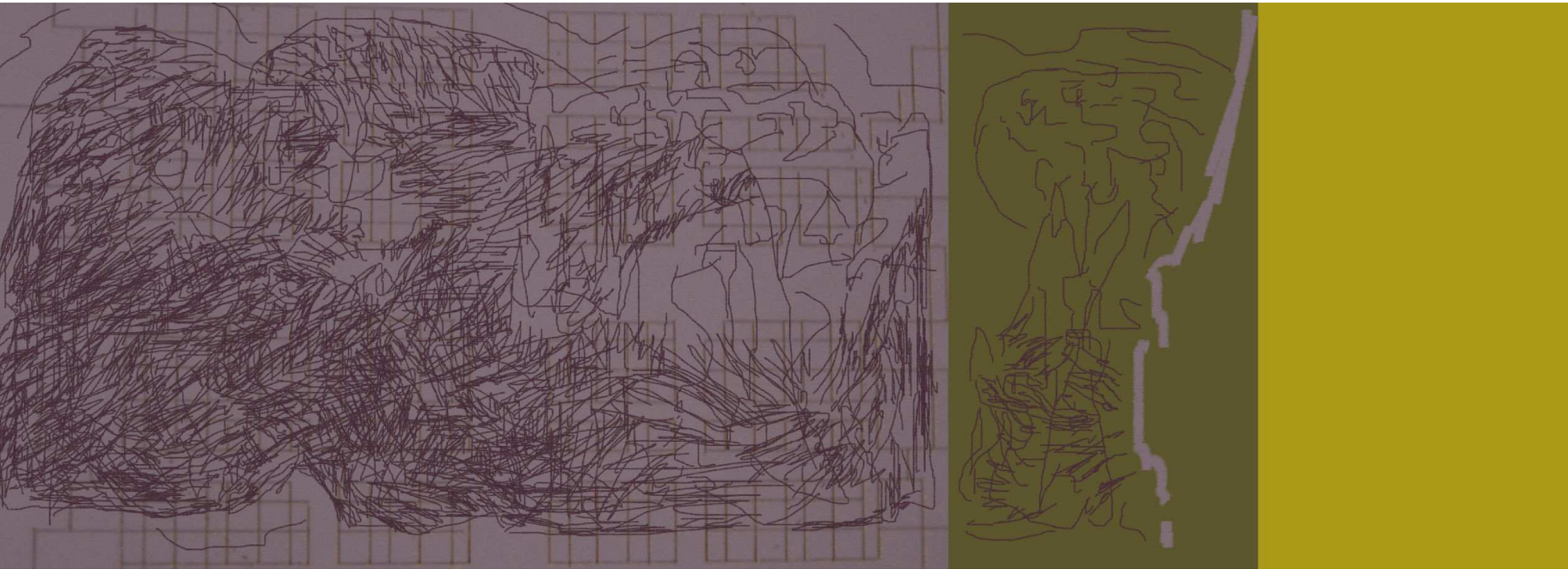


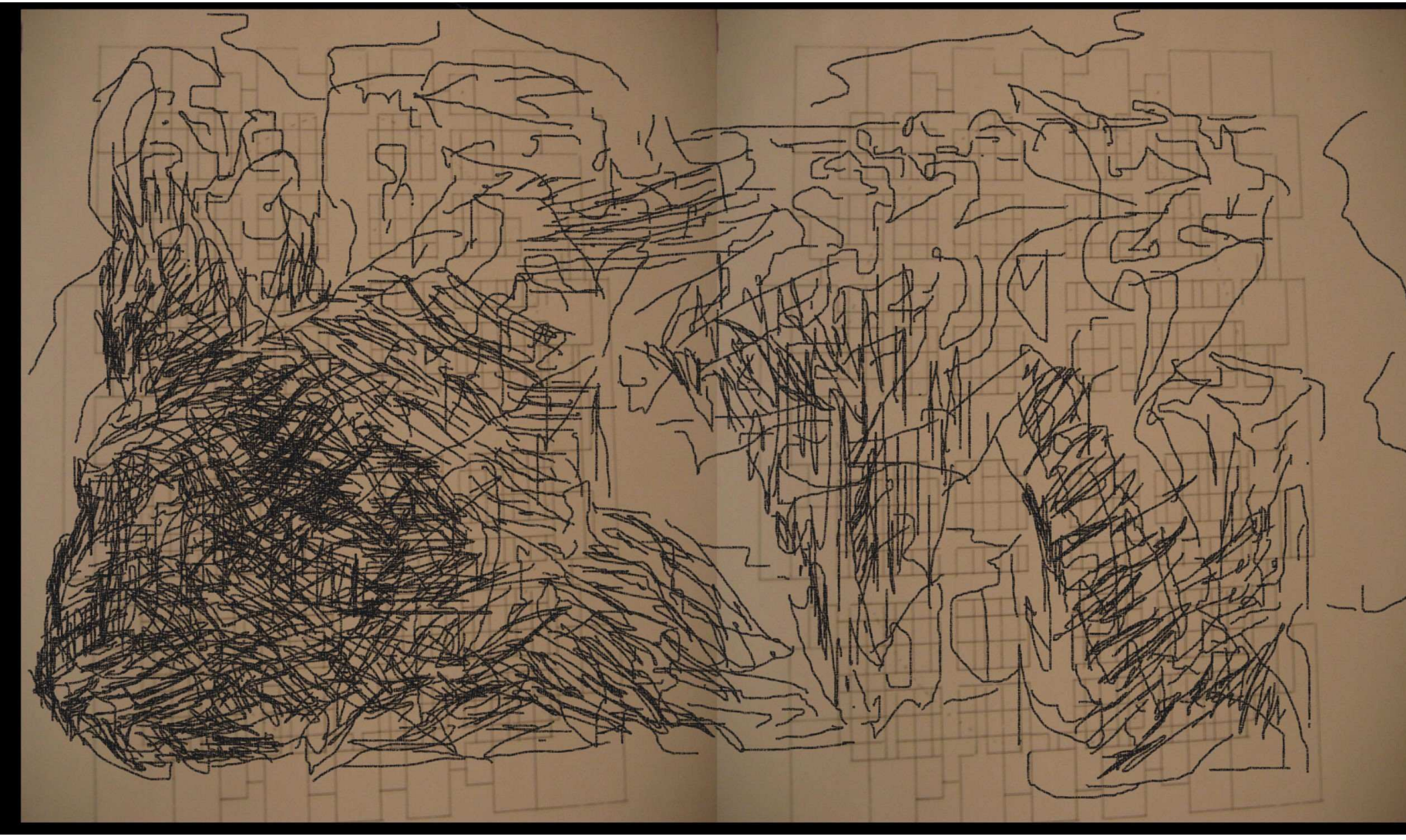


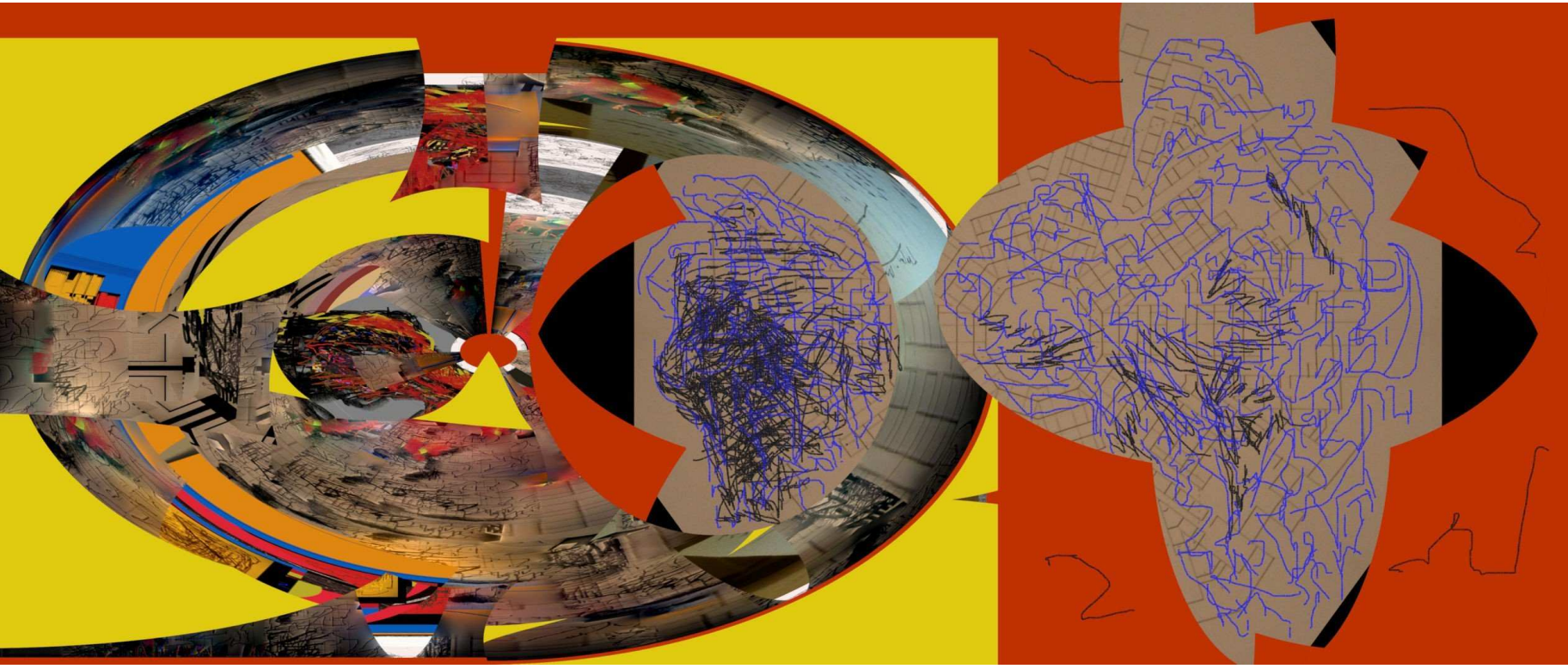


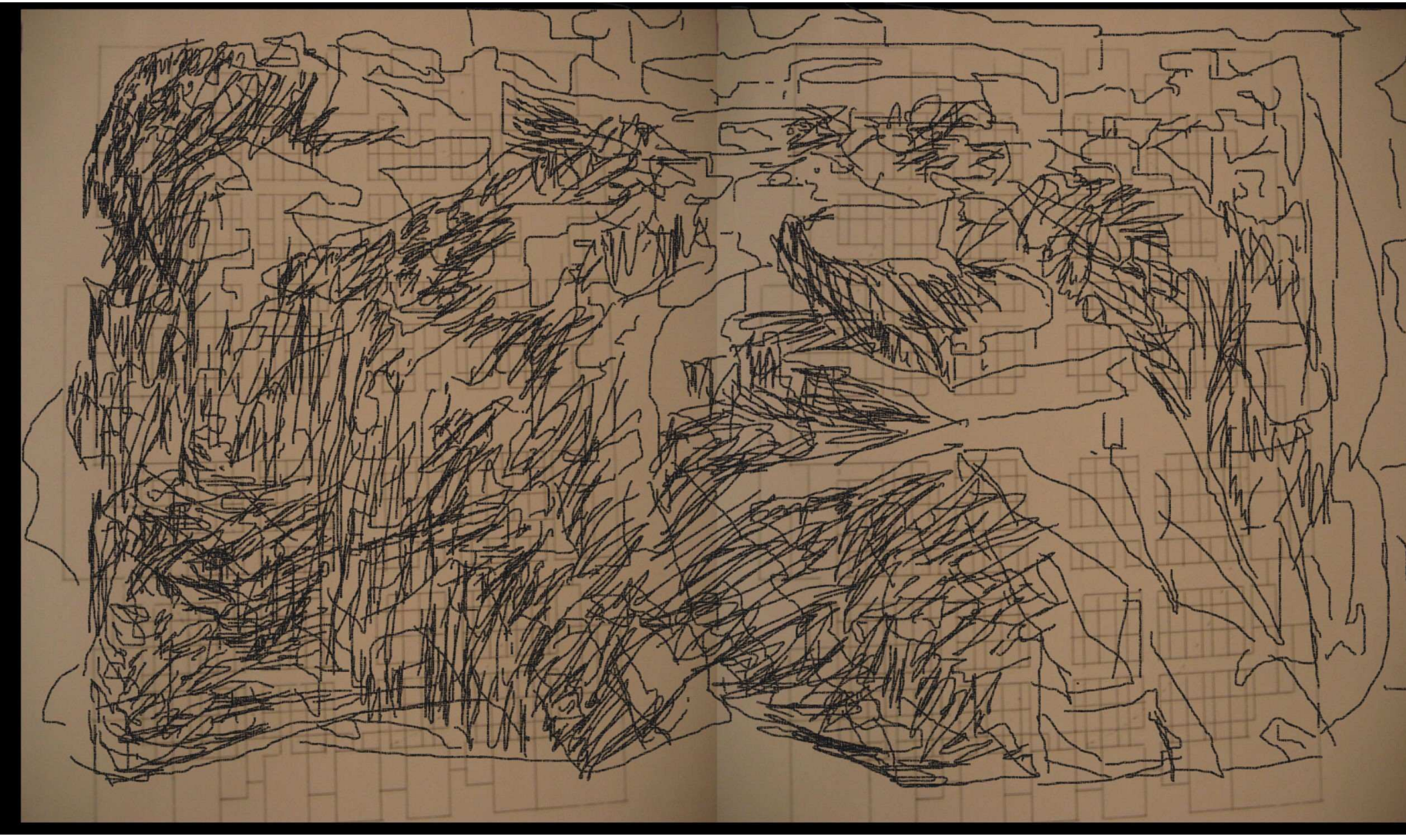








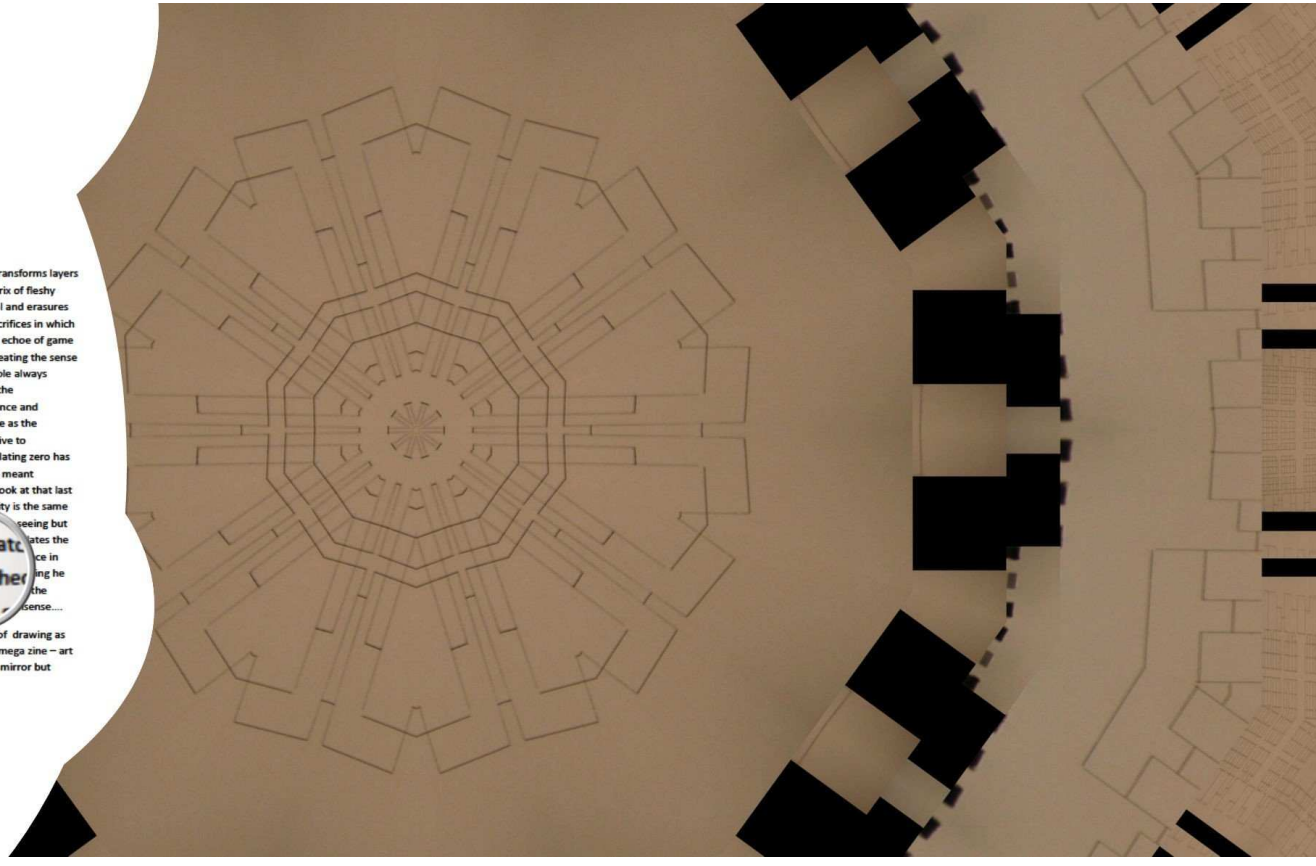


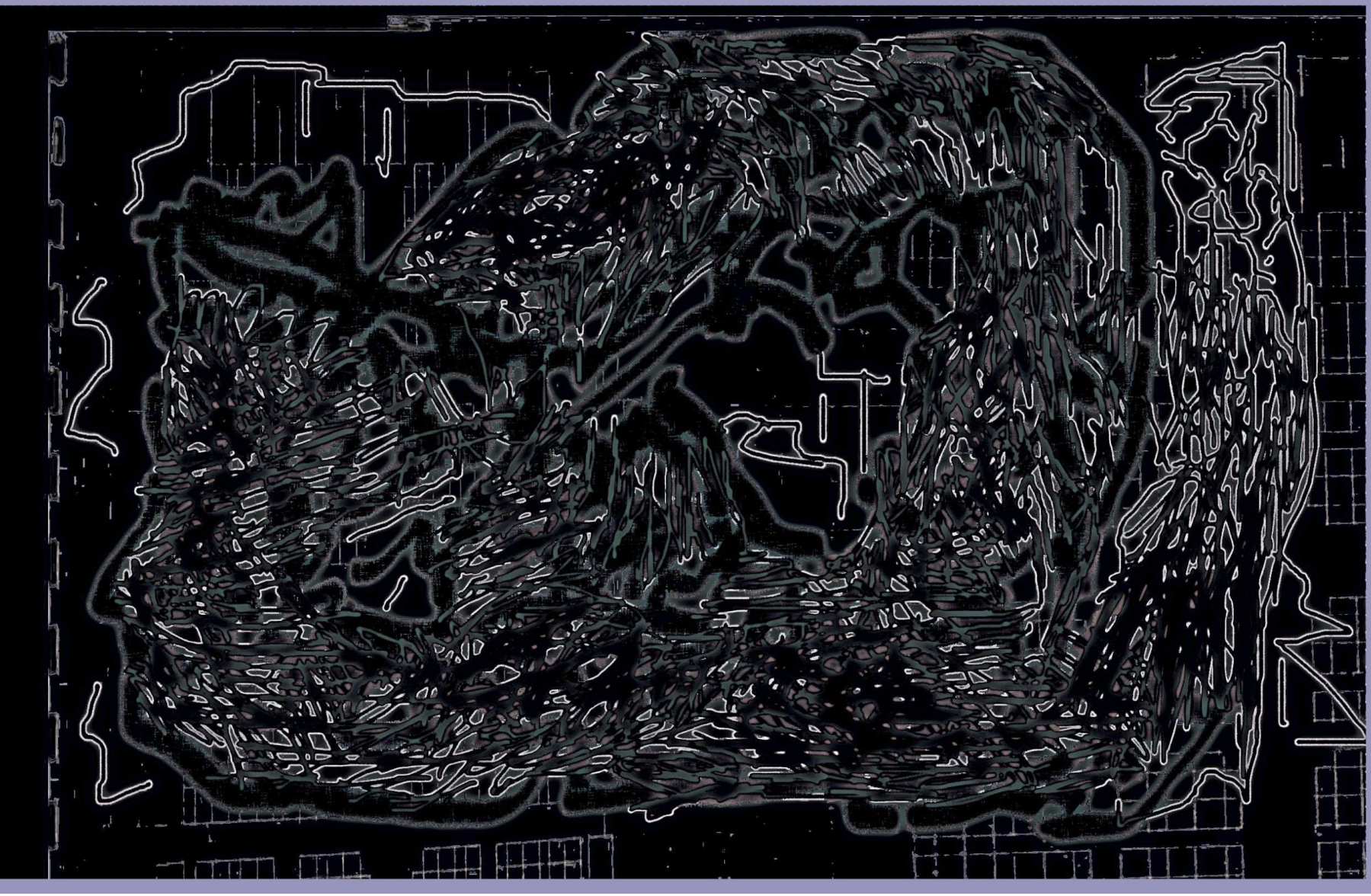


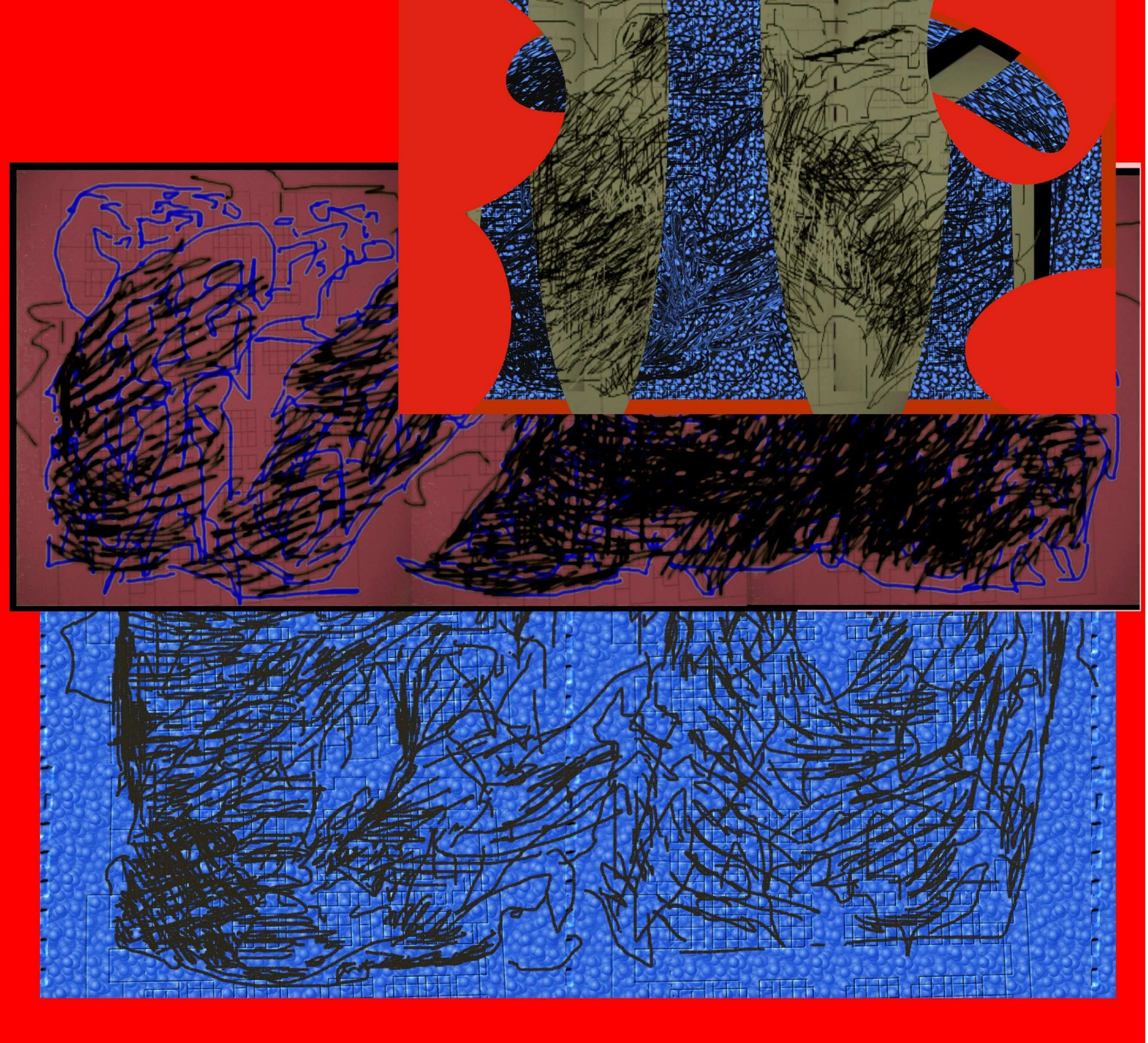
:In these drawings the trope to charcoal and paper through software streaming which transforms layers of position is a mapping from inside out and outside in similar to that paradigm of a matrix of fleshy fiber- the bark marked over by the struct ed- the tree limbs to charcoal and erasures made with the congealed sap. These are s ory of architectural herms, sacrifices in which the net effect of the world ranged to view placed over bone offered an echoe of game nets whic in creating the sense of analysi whole always greater th ps the extinguis nance and nonsense able as the thinkable ective to effectuat mplating zero has created it he meant nonbeing is not and being is which is "stup chain of signifiers... take a look at that last sentence....ontology... it means the mind must see then first and last, the idea of sublimity is the same as the extinguishing of the drive as the object of the drive on the strength seeing but according to drawing it is. Thus in the pattern of the subconscious that lates the REM pattern of the creative cycle, stumbling where it has been interru ce in dreams Heraclitus said : "An man forges a light in the night when his s xtinguishe ng he touches the dead, waking he touches the sleeper", Heidegger said he c the sentence but it has the science of presience... nonsense and dissonance , e not sense....

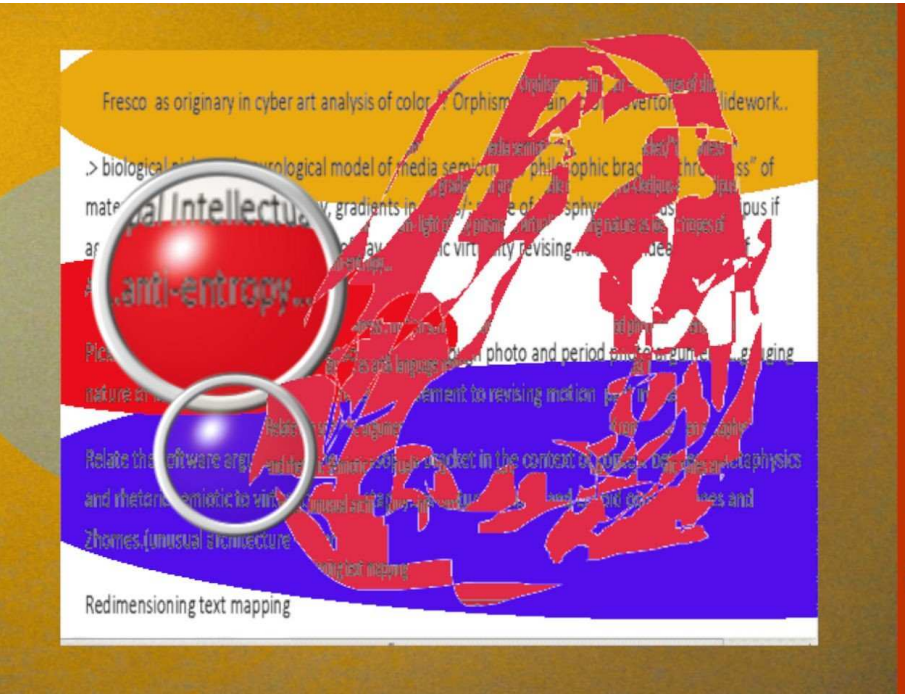
The transcience ,dissonance and nonsense, nonsense and dissonance, sense and ability of drawing as prescient to the art and science of visual rhetoric in visual verbal space of language as a mega zine – art as effectuating agency affecting effect. Half and Half Bricabrac syllogisms illogical in the mirror but polyphonic in the morphology.

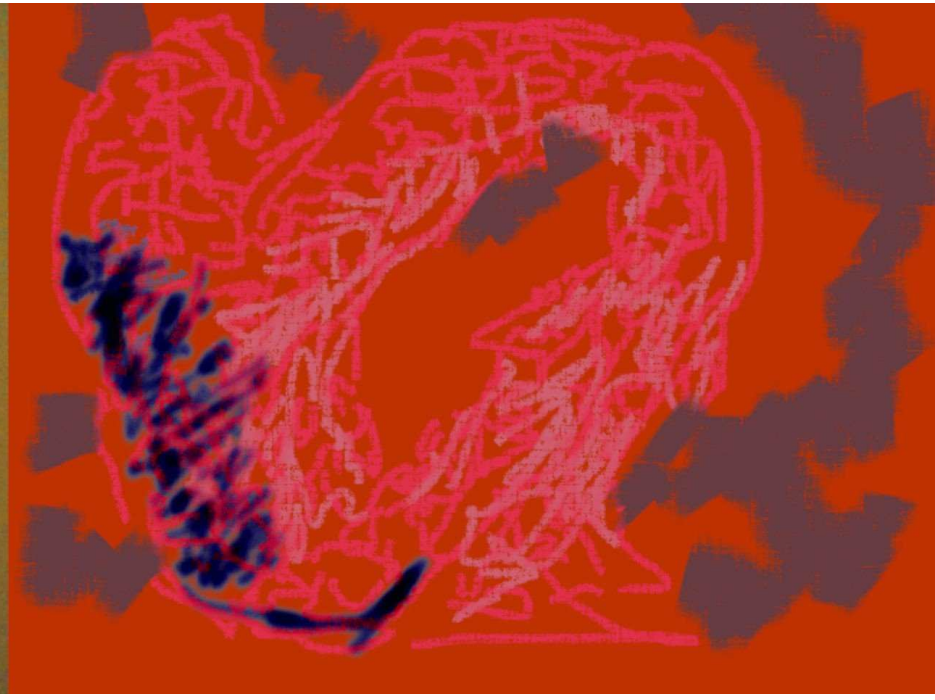
https://youtu.be/C1ecvowj8zE
motion sensor drawings








Fresco as originary in cyber art analysis of color
Redimensioning text mapping



Trace and Rhizome Osmotic Palimpsest Textology of Double Hermeneutic and Nachtraglechkeit

Guggenhei is
structured hind the
scenes poe

Per Alethei nk of pure
water to th and this
maps to ch

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of oppositi

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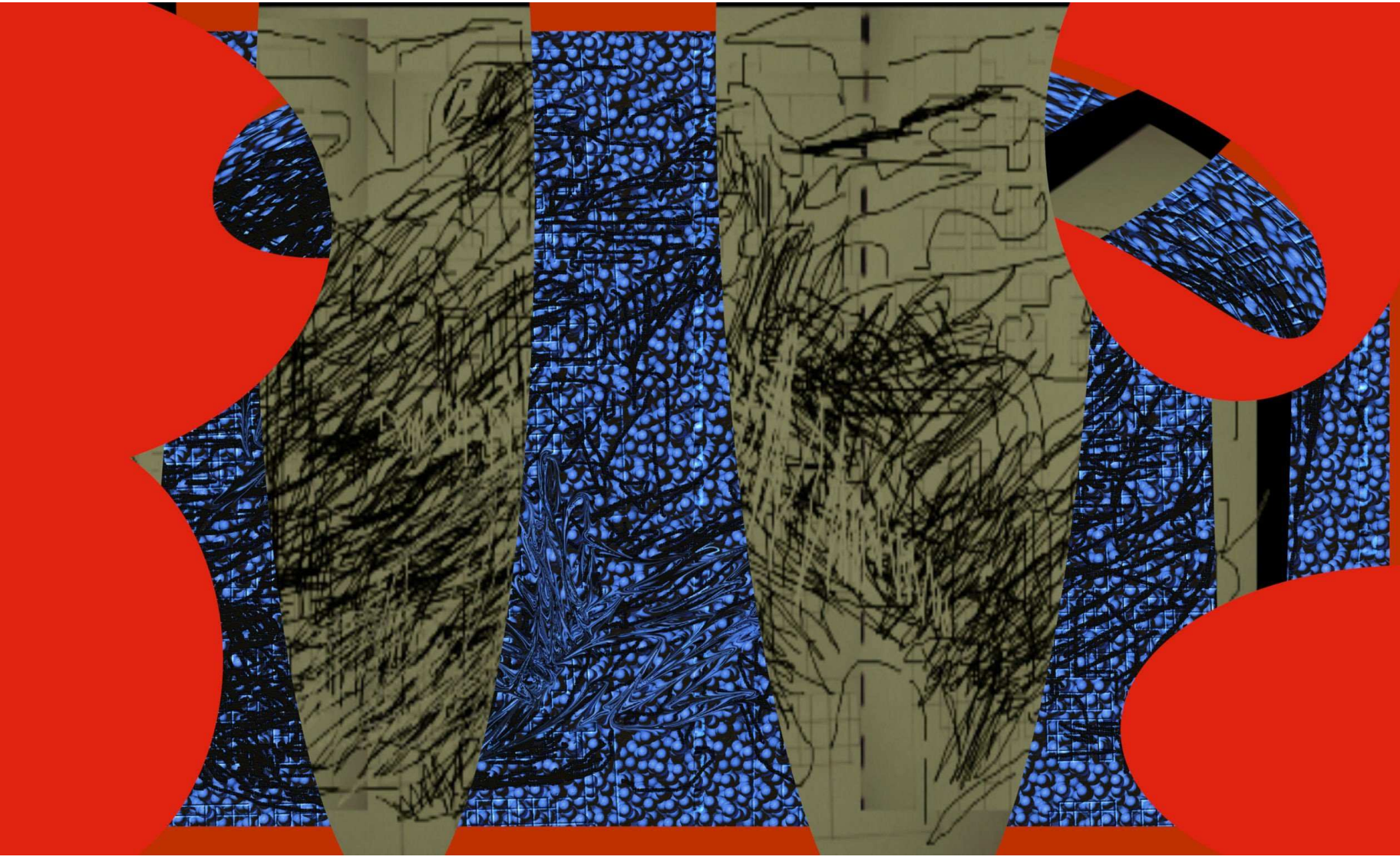
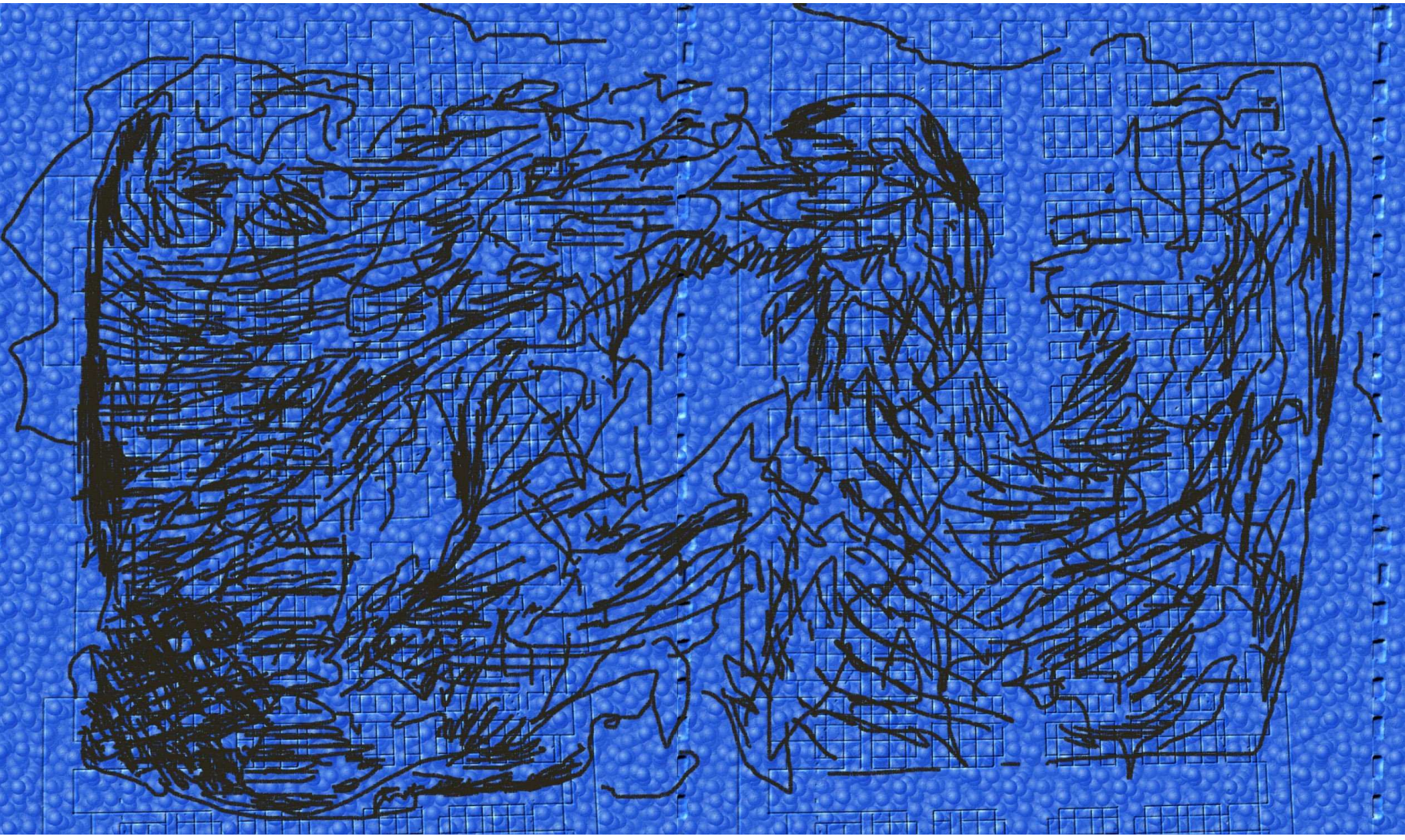
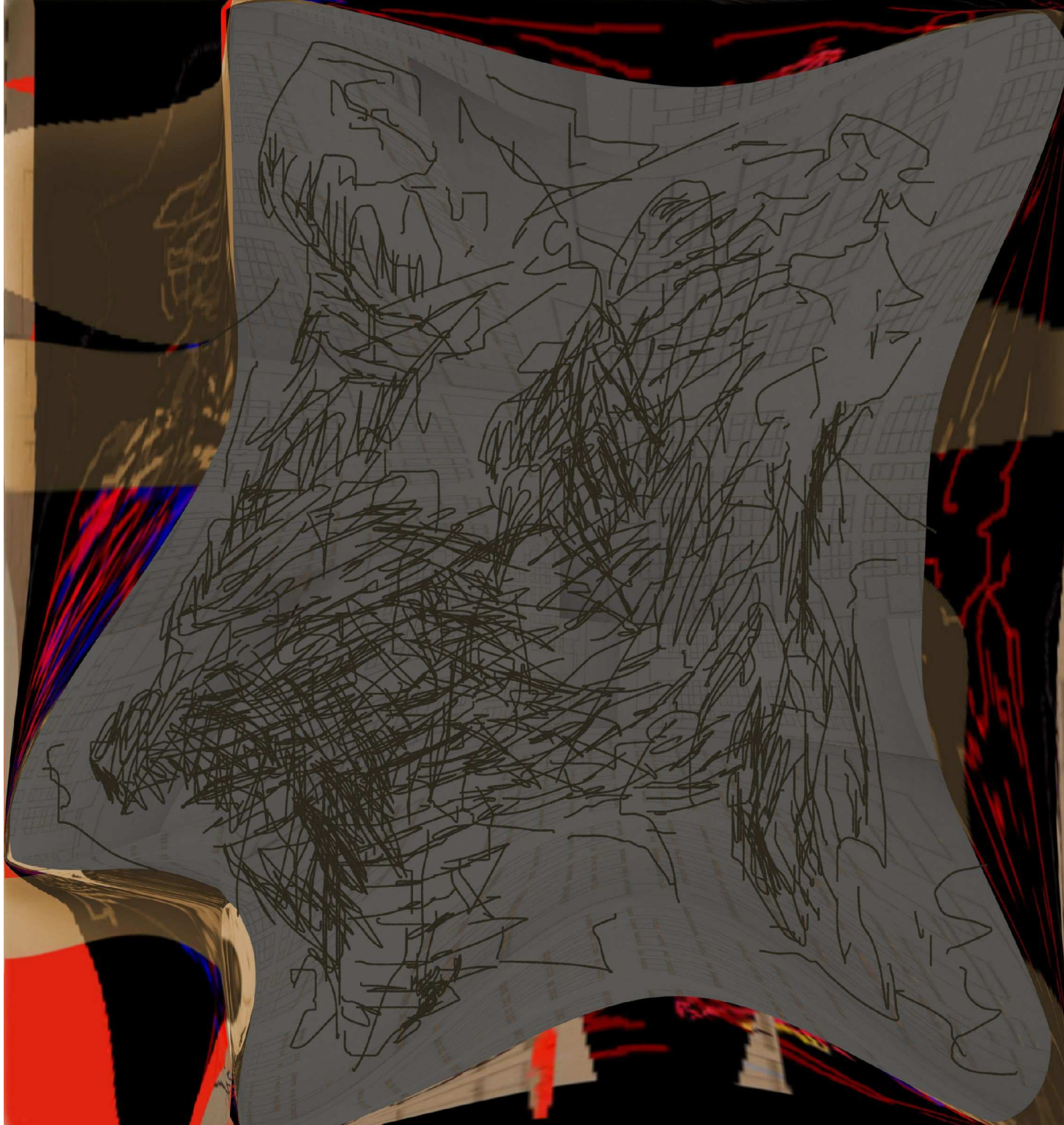
mentation, explosion as per the cubist to morphological arrows of Boolian sets at
osition and union.Edge is to line as object mass. Person of associations: Structuralism
cept. Guggenheim the ramp in relation to processional: analysis, synechdoche and
ectural detail as trope, topologies of trope ramped.

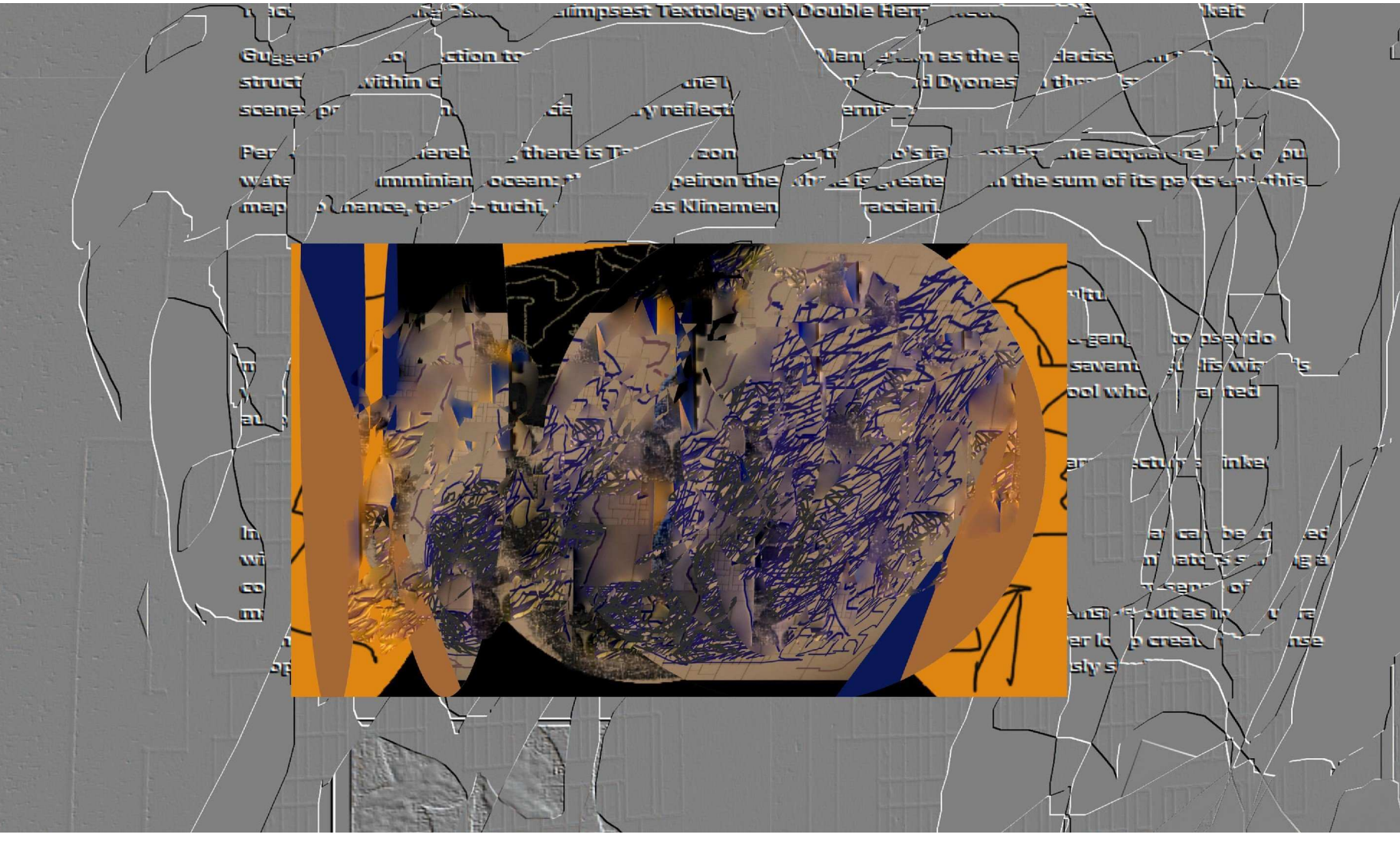
aving to disconnect in order to connect is the flourish of the flowering

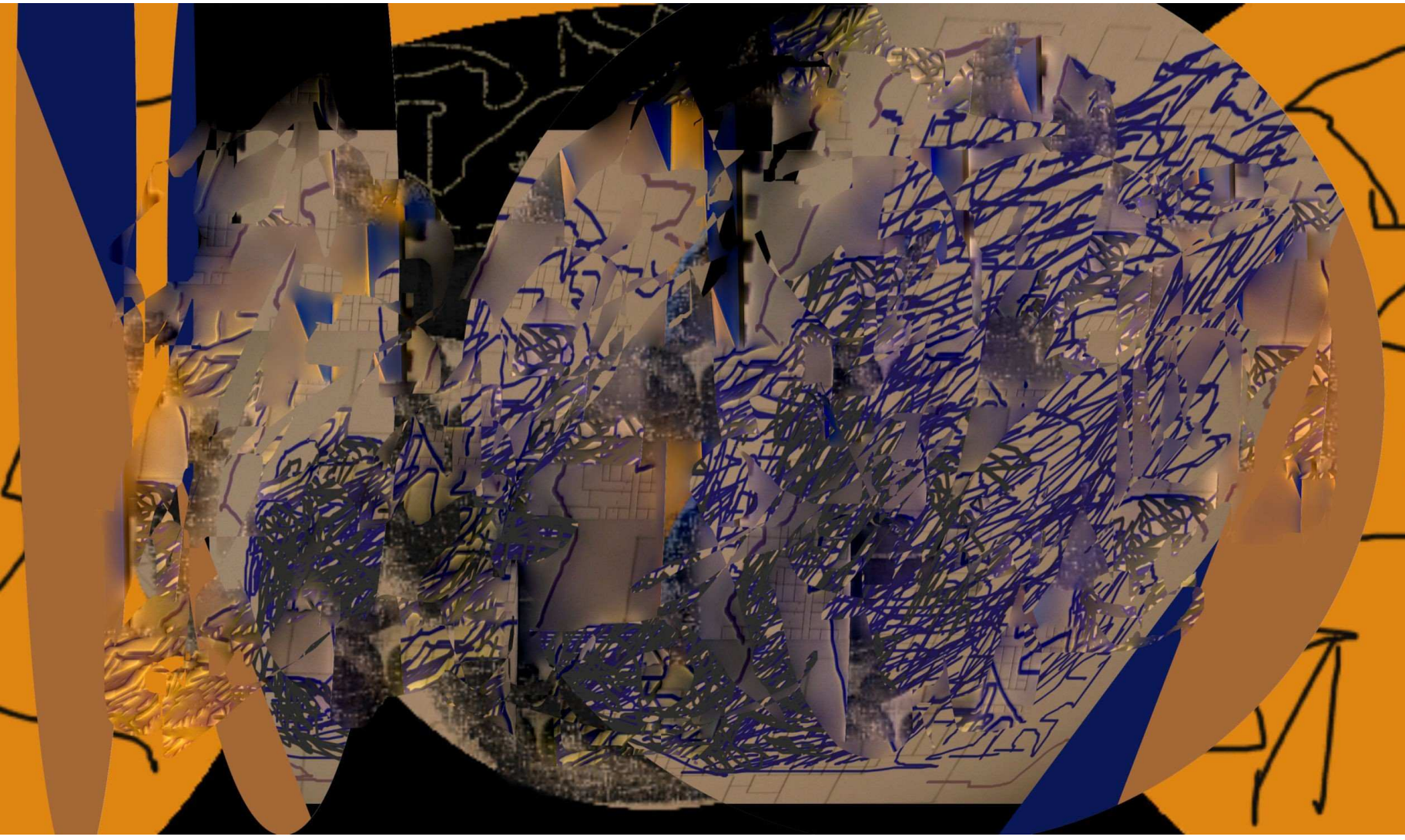
y and chains of signifiers. Rhetoric and structurals of effectuating affect over affecting effect.

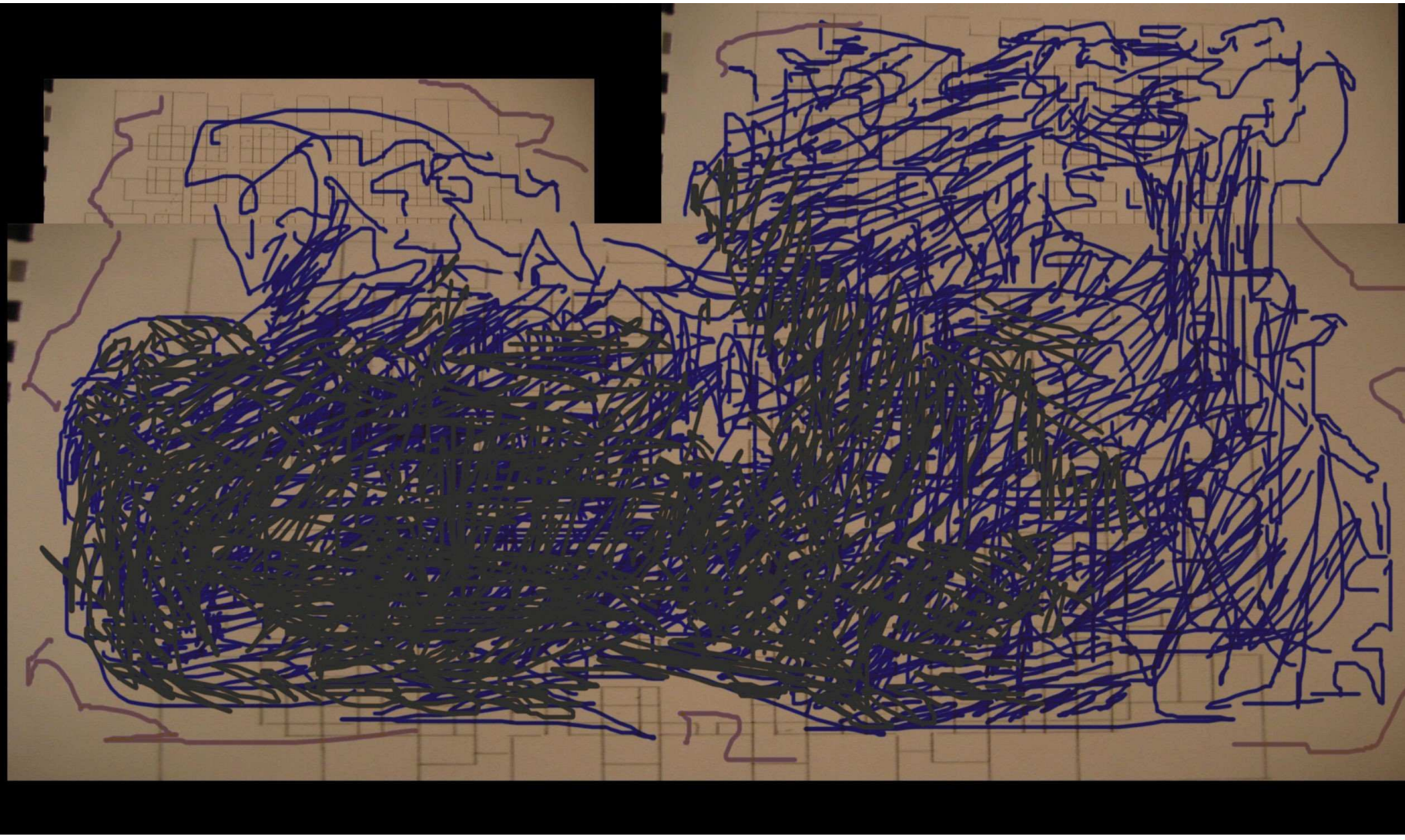


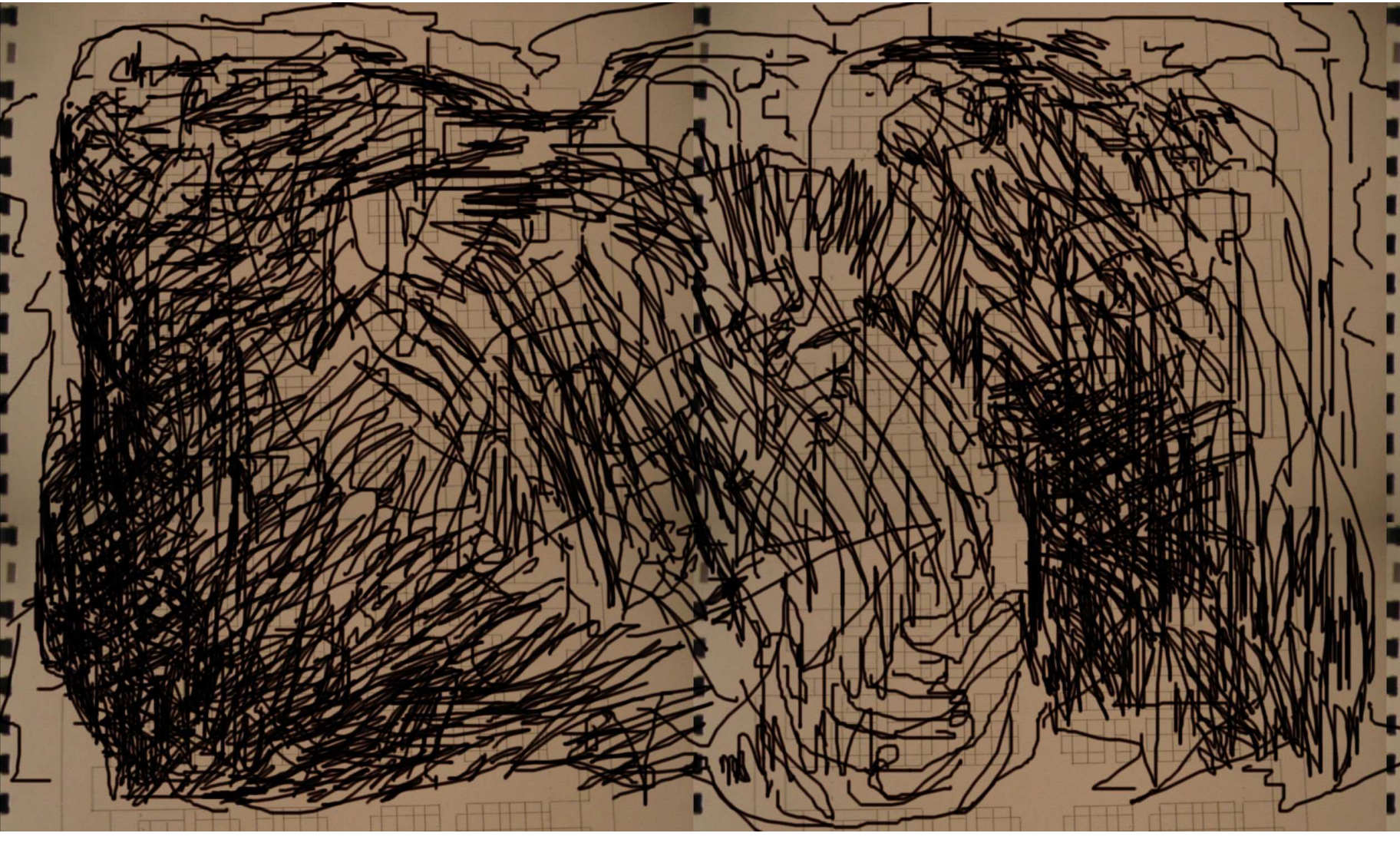


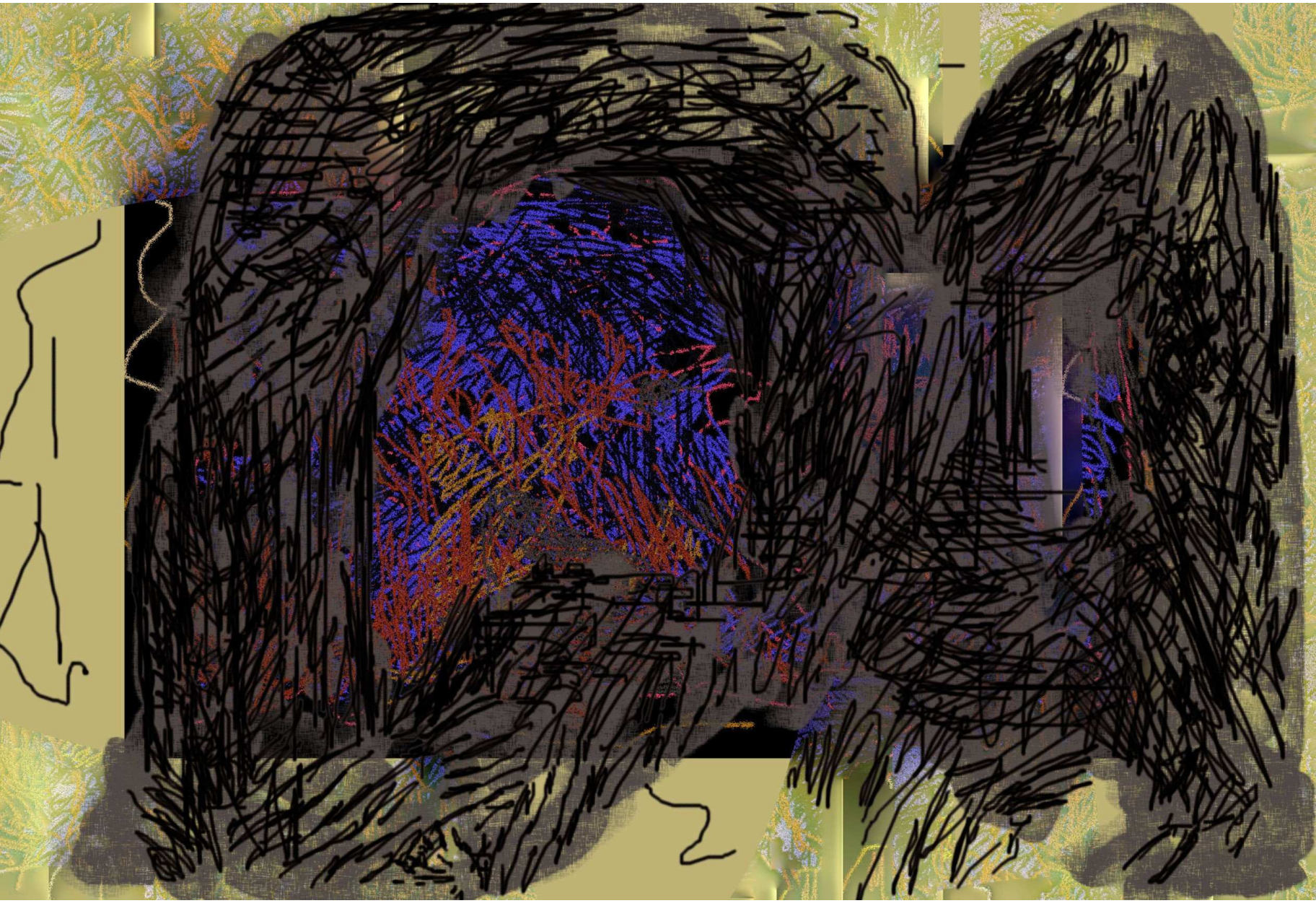


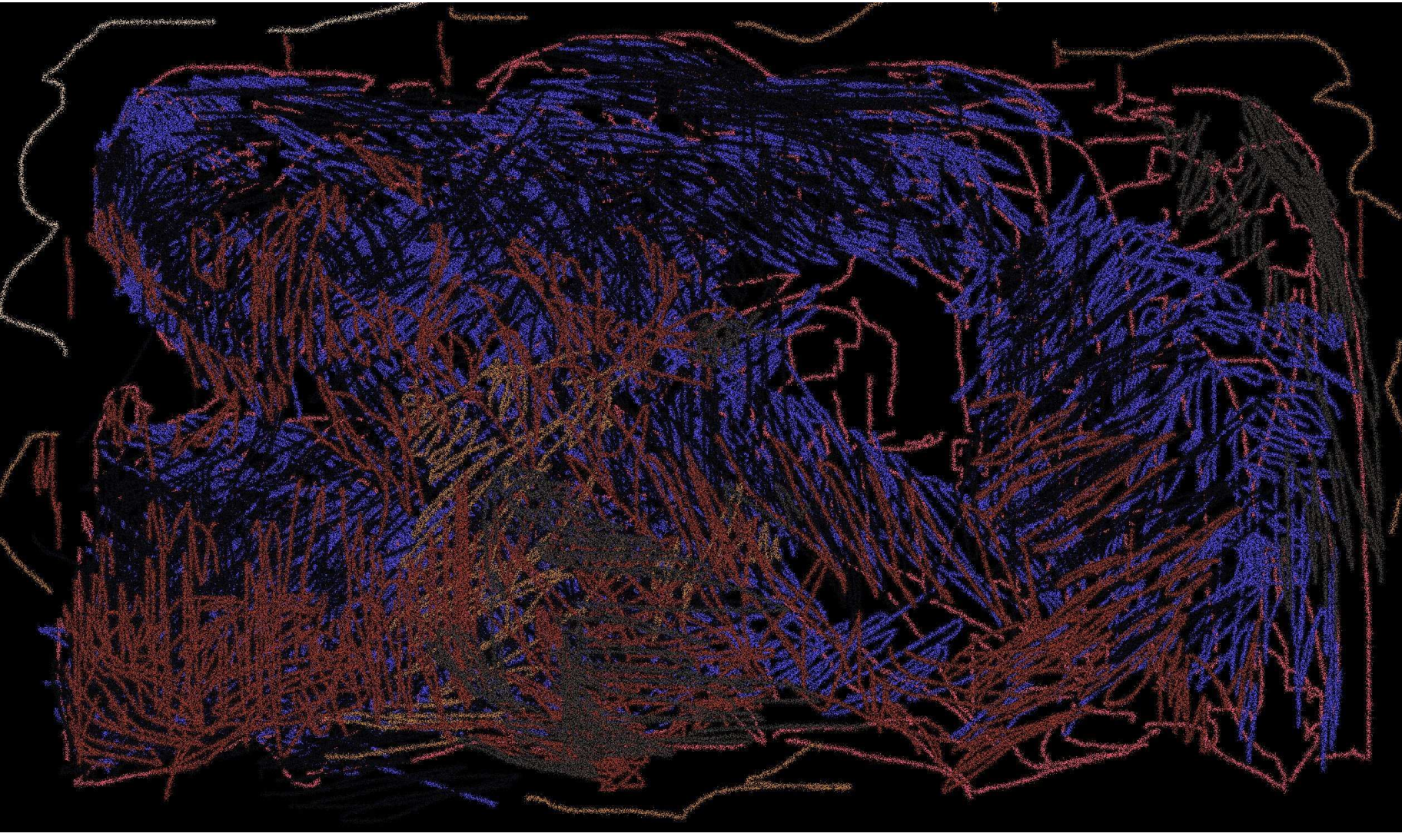


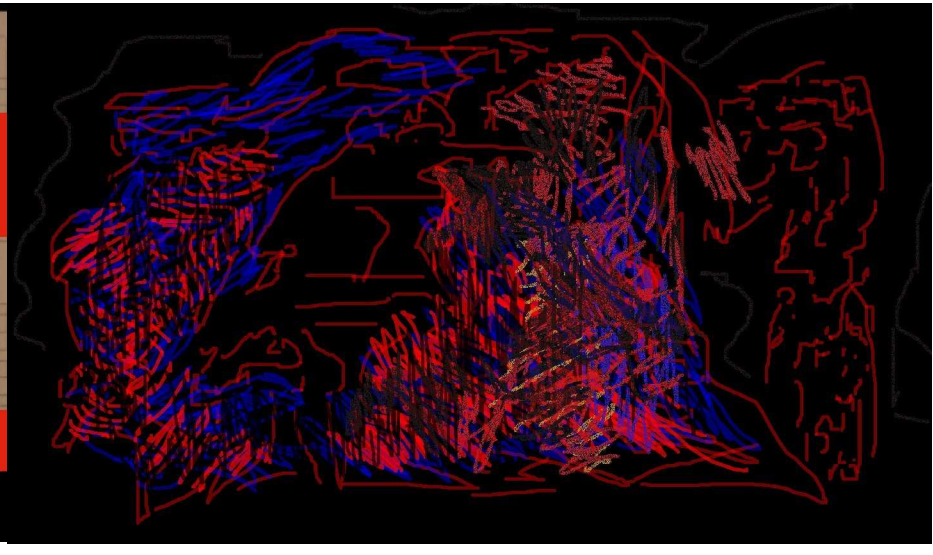


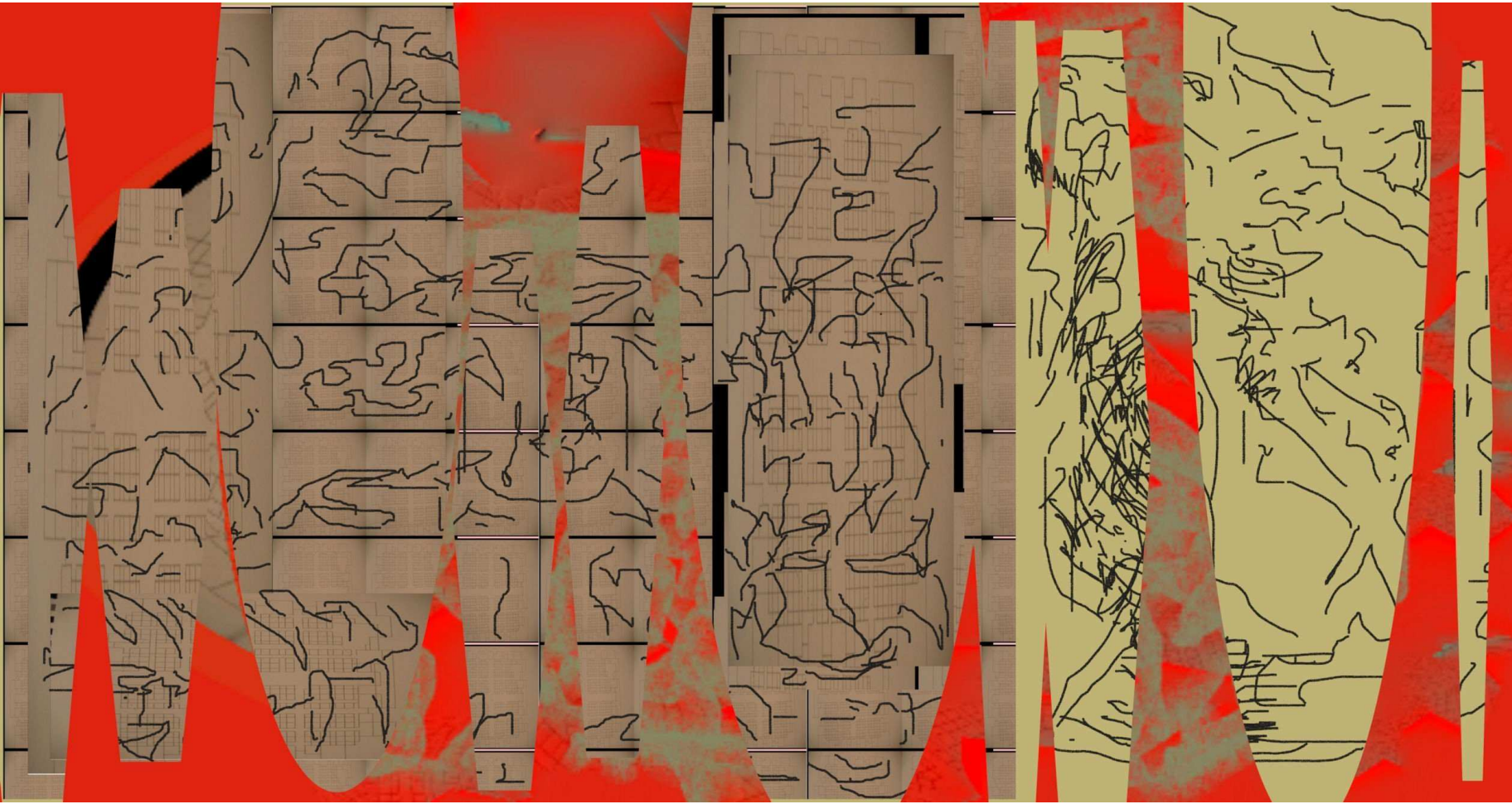


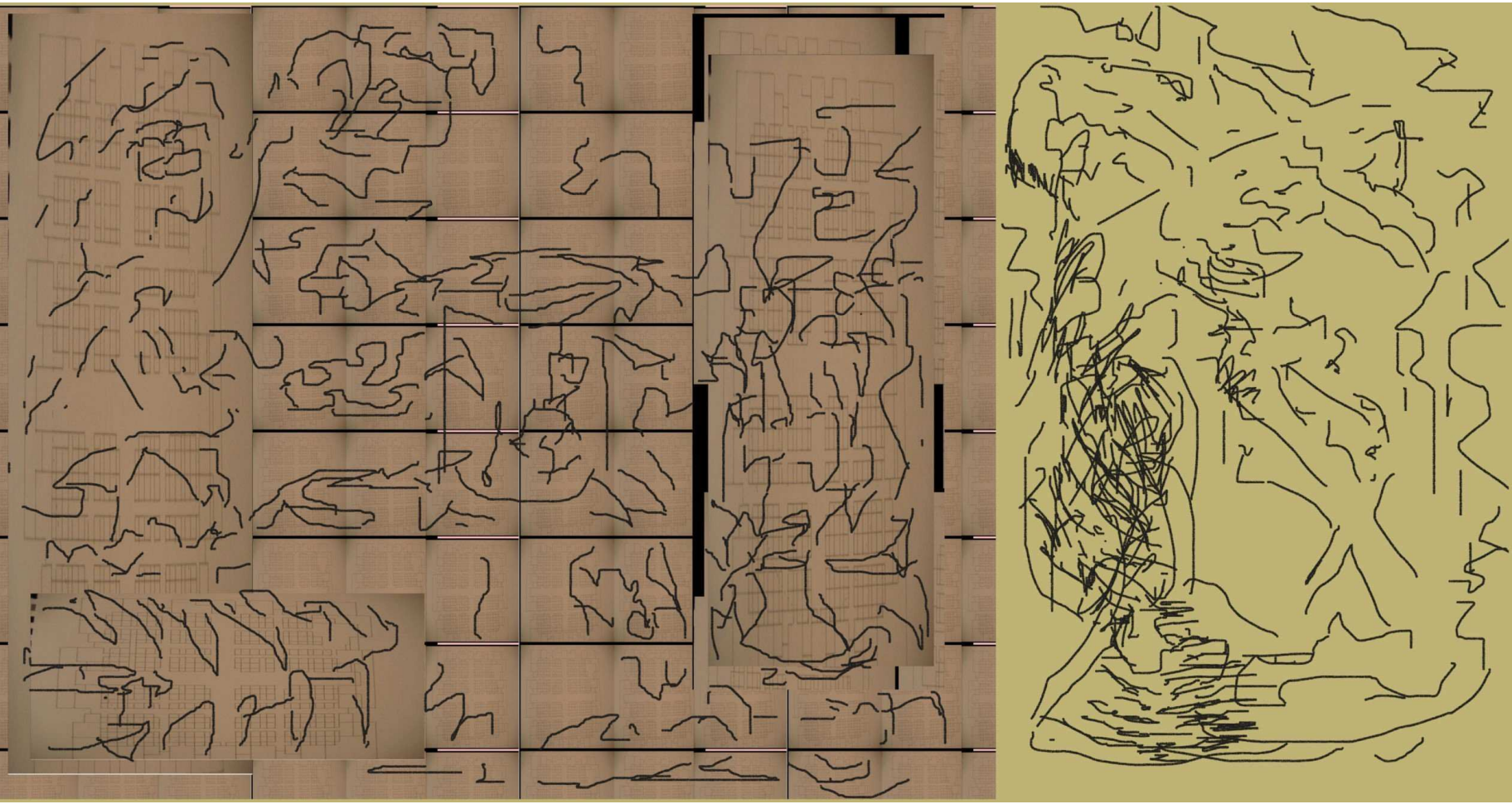


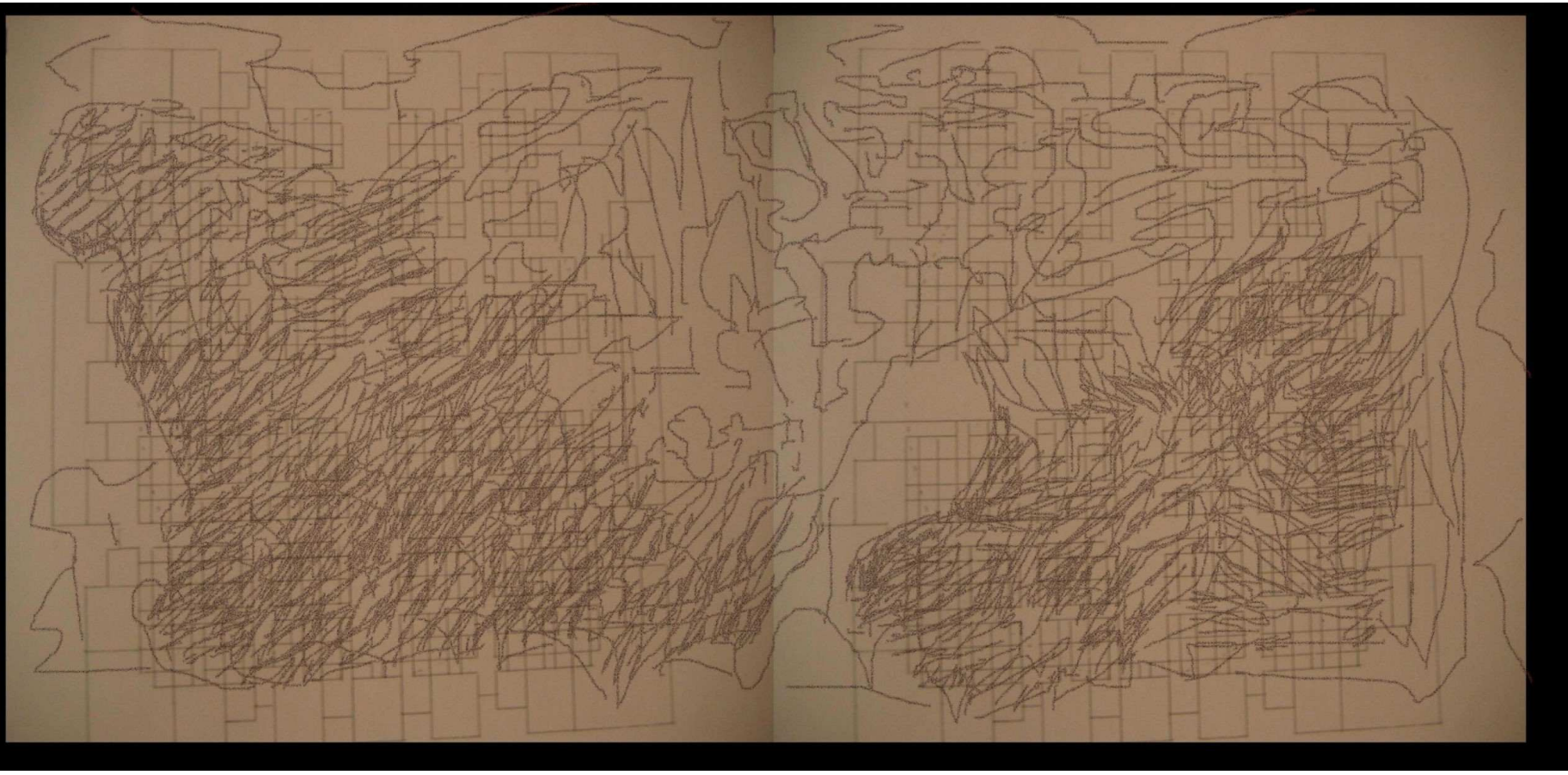




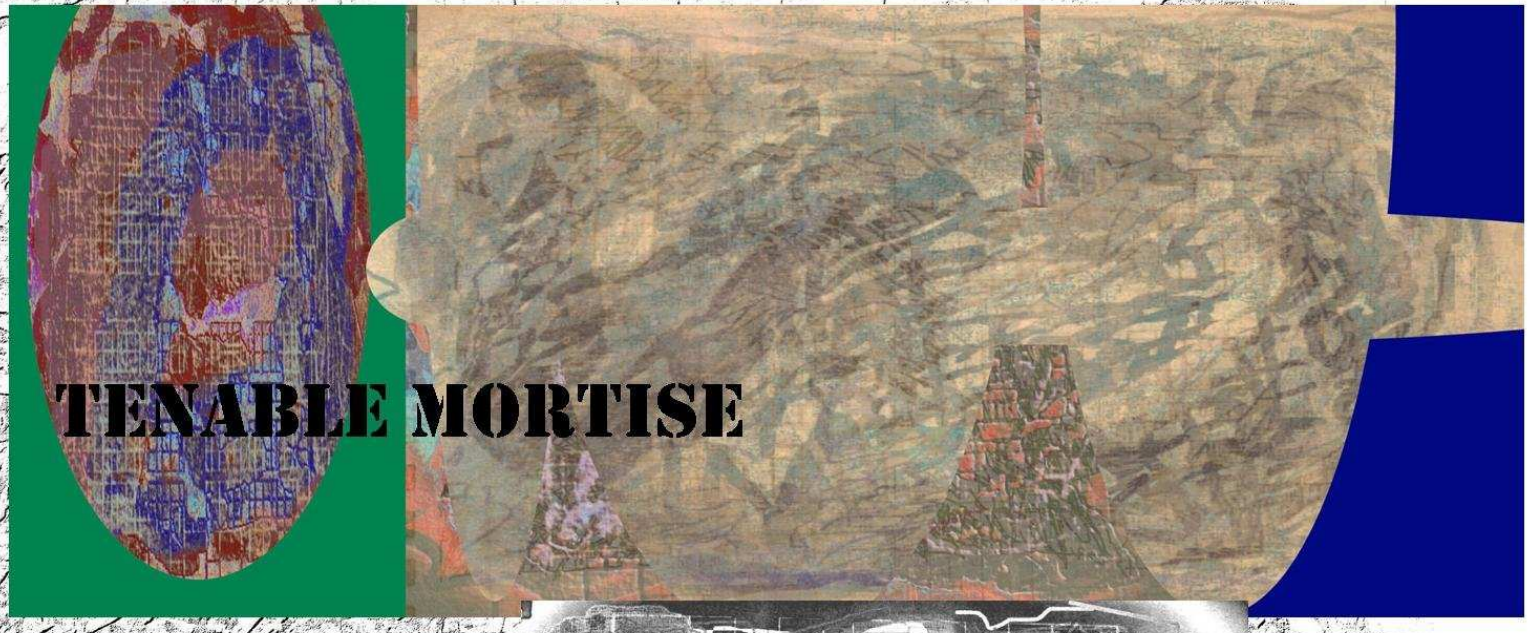




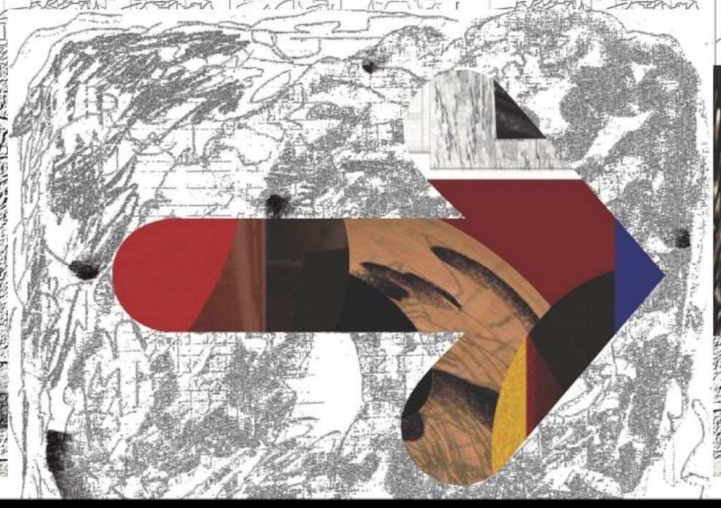




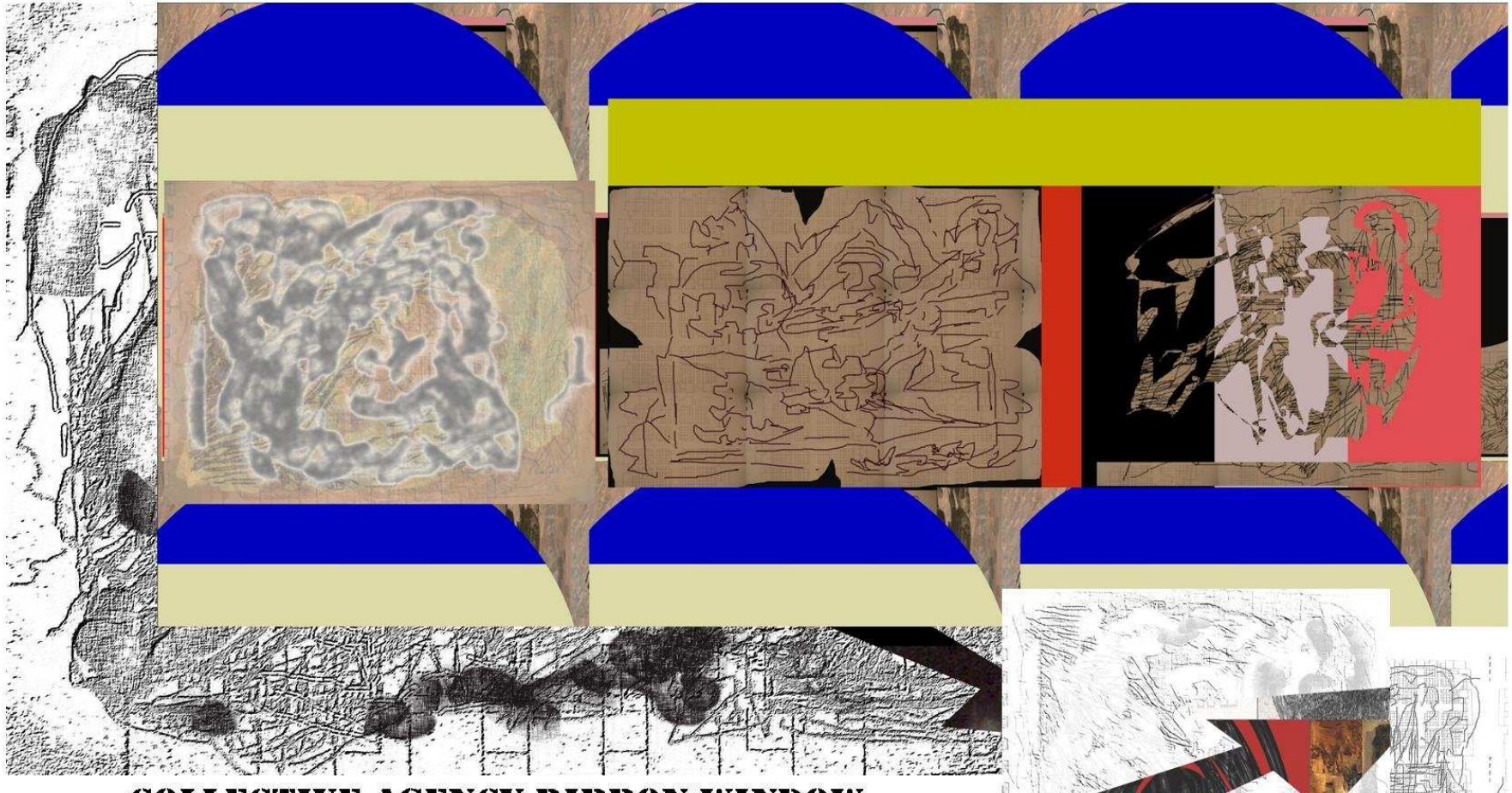
MORPHOLOGICAL
ARROWS -3->

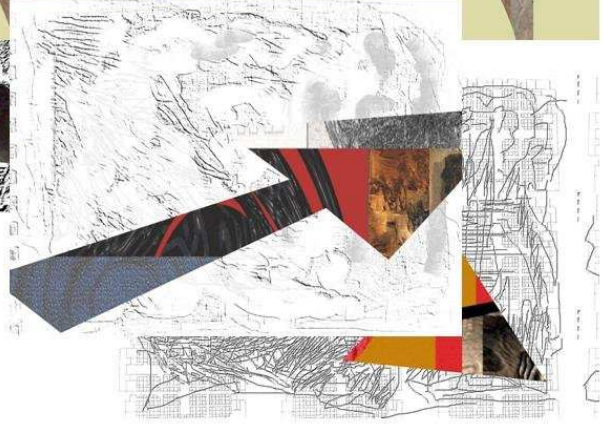


Morphological
Arrows-2-



MORPHOLOGICAL ARROWS-5->



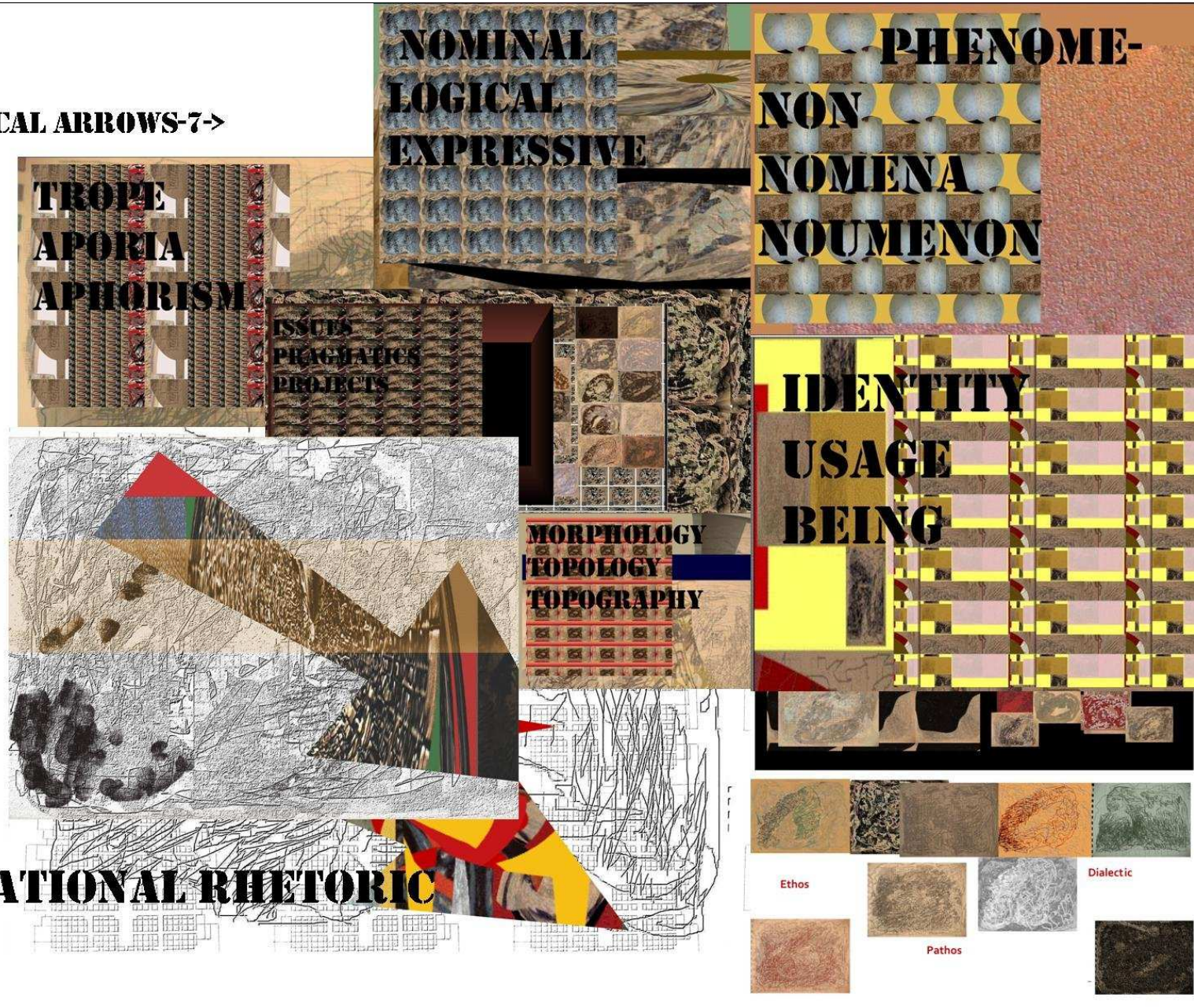


COLLECTIVE AGENCY RIBBON WINDOW RIB

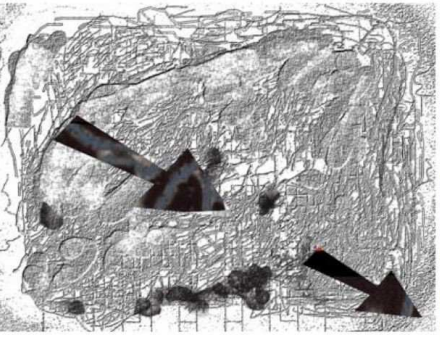
IORPHOLOGICAL ARROWS −4->

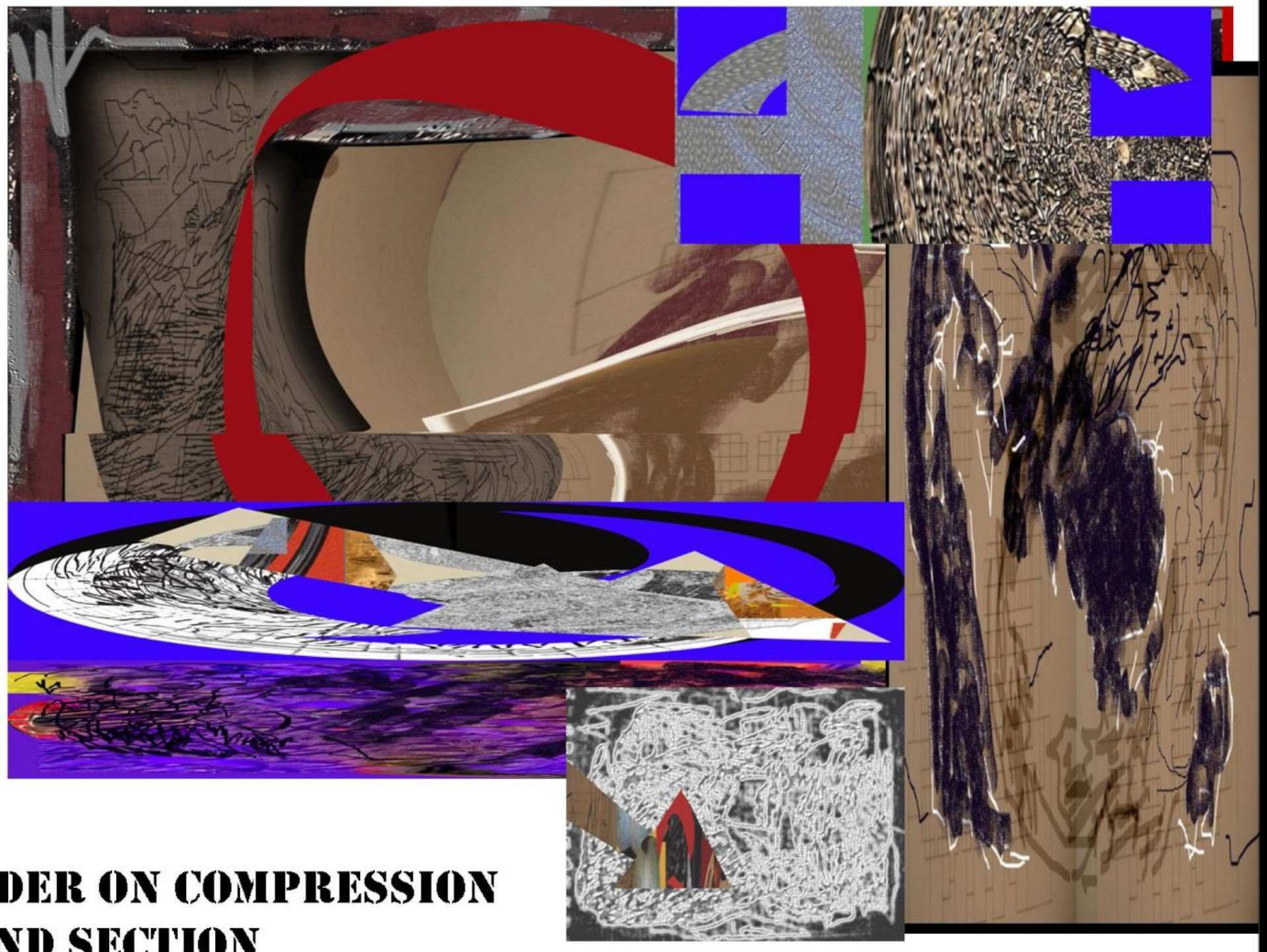
LABYRINTH

MORPHOLOGICAL ARROWS-7->



MORPHOLOGICAL
ARROWS-6->

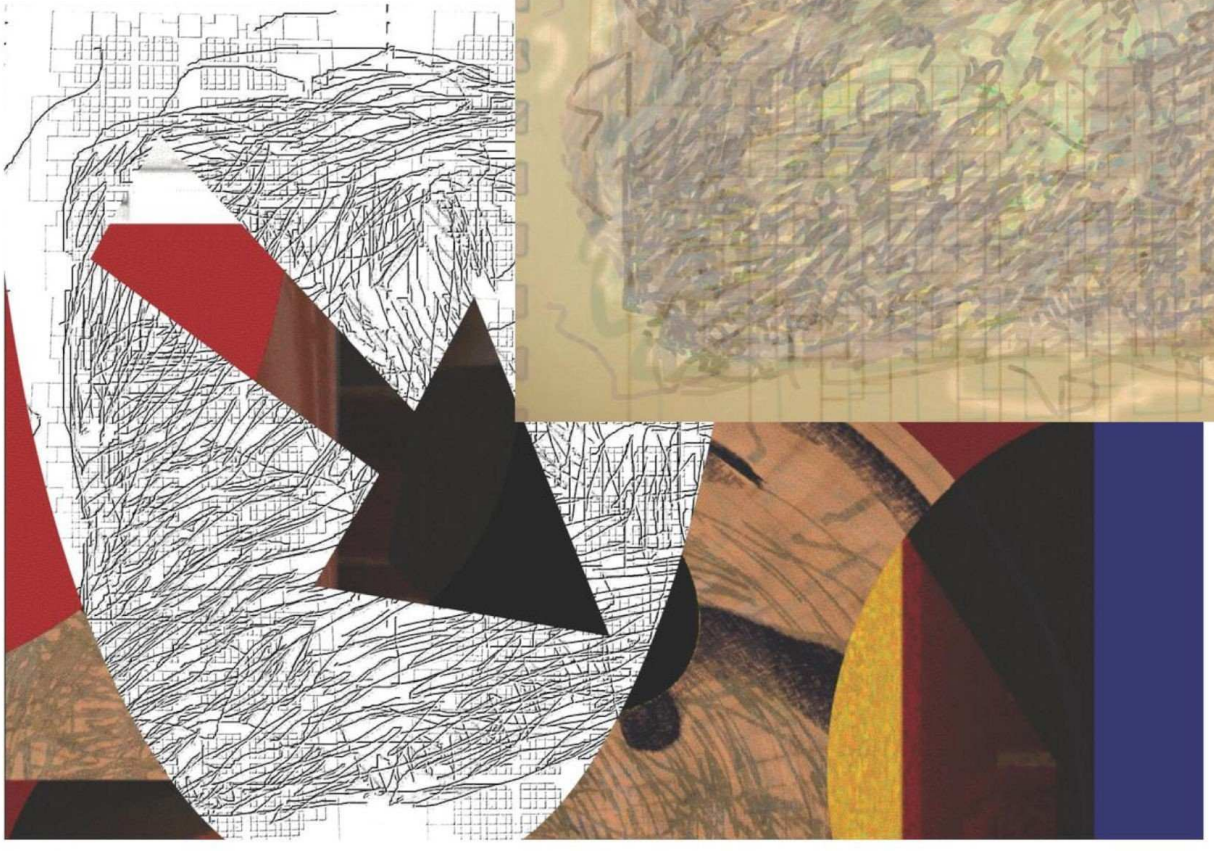


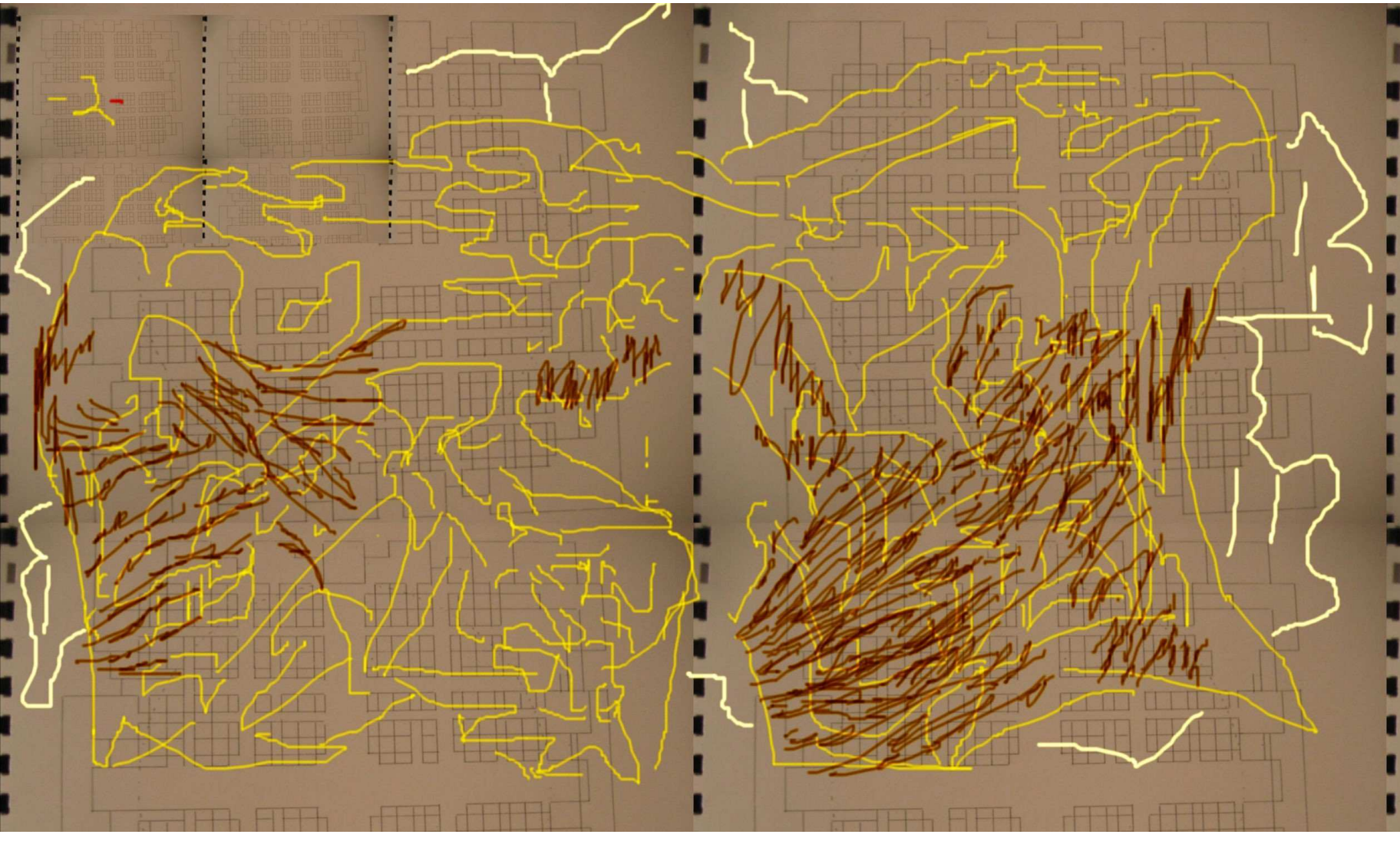


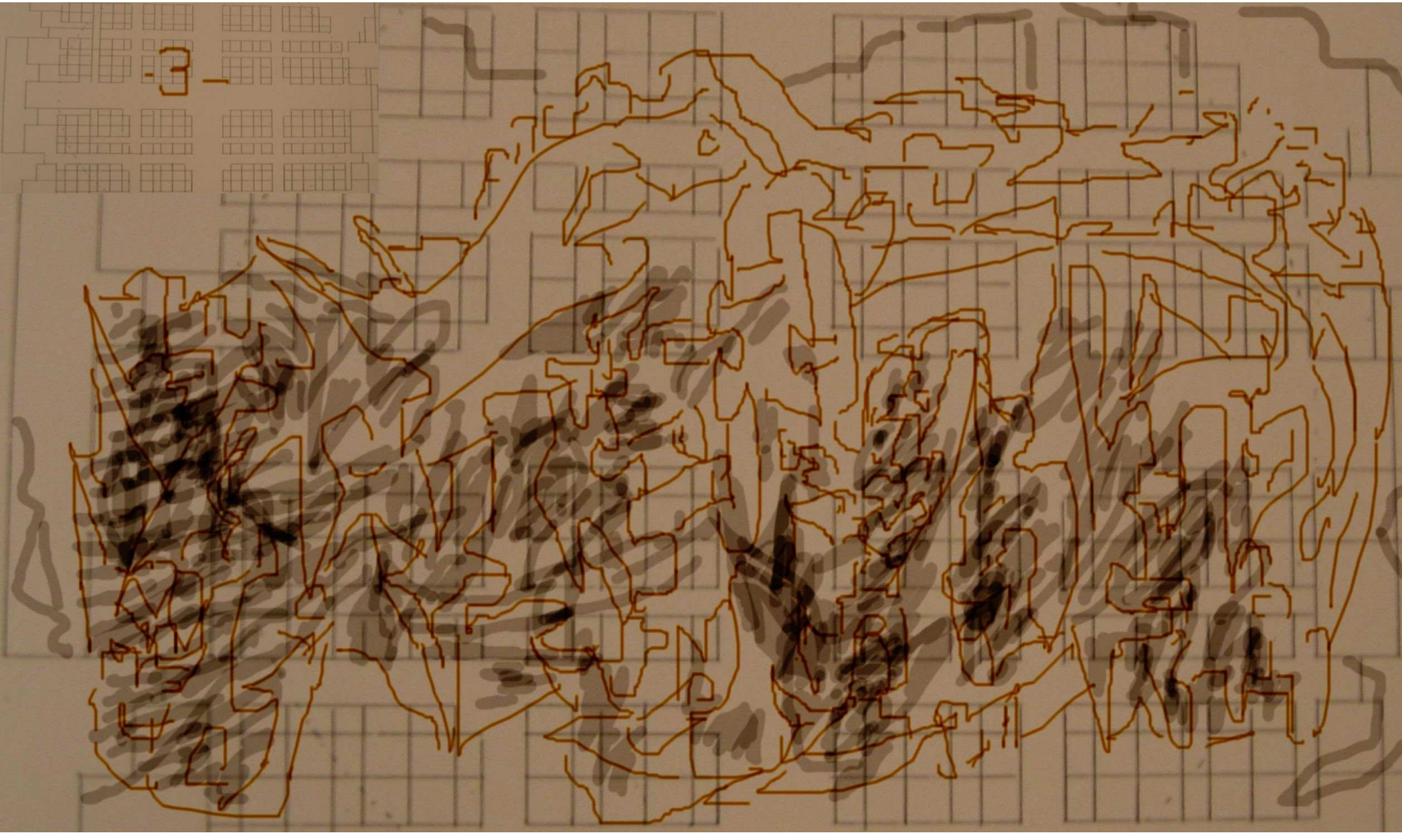
DREAM MEANDER ON COMPRESSION
EXTENSION AND SECTION

MORPHOLOGICAL ARROWS-8->

SECTORS 18E 18, 18B6, 2Q-22, E-38
16L-19



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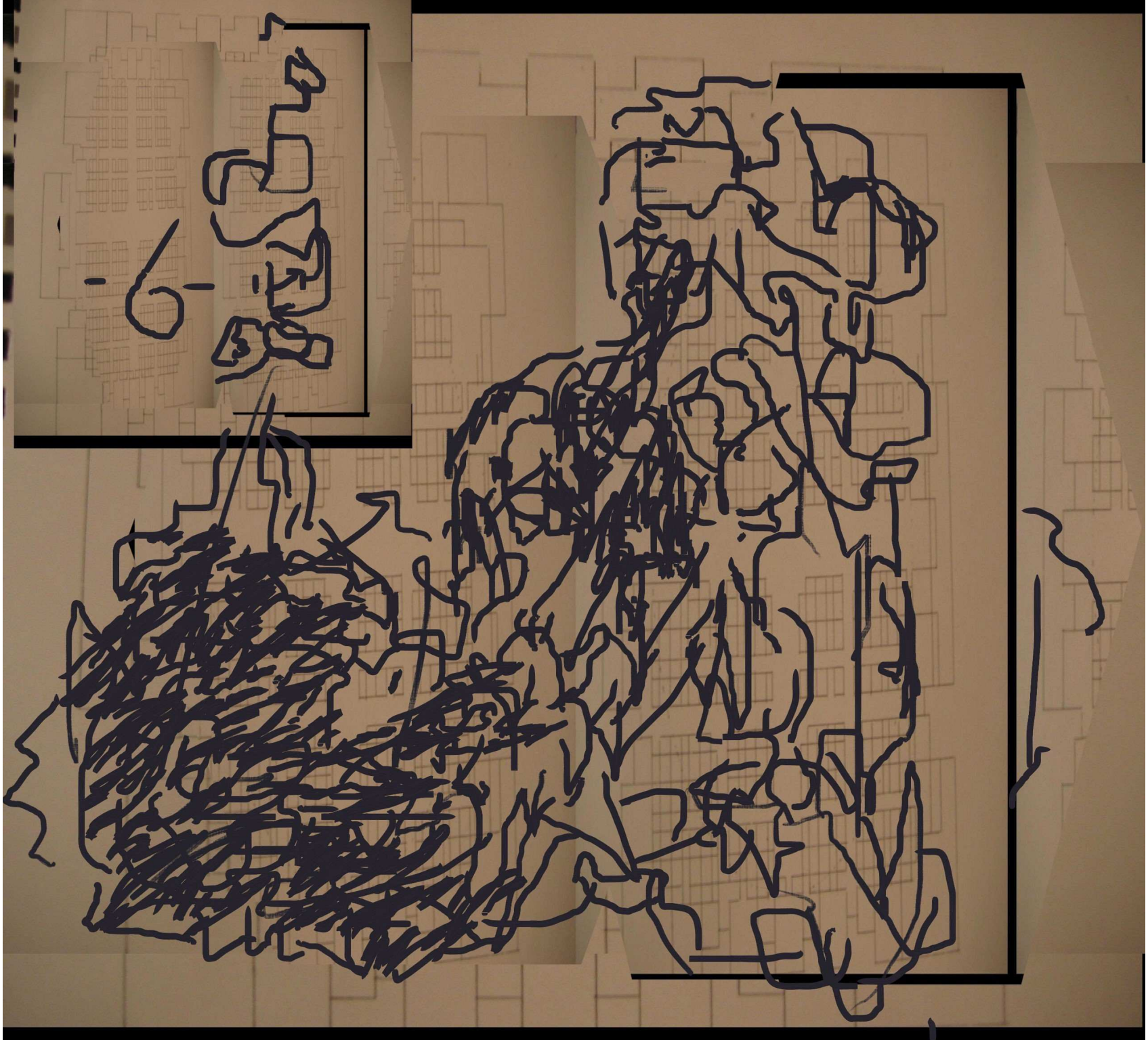

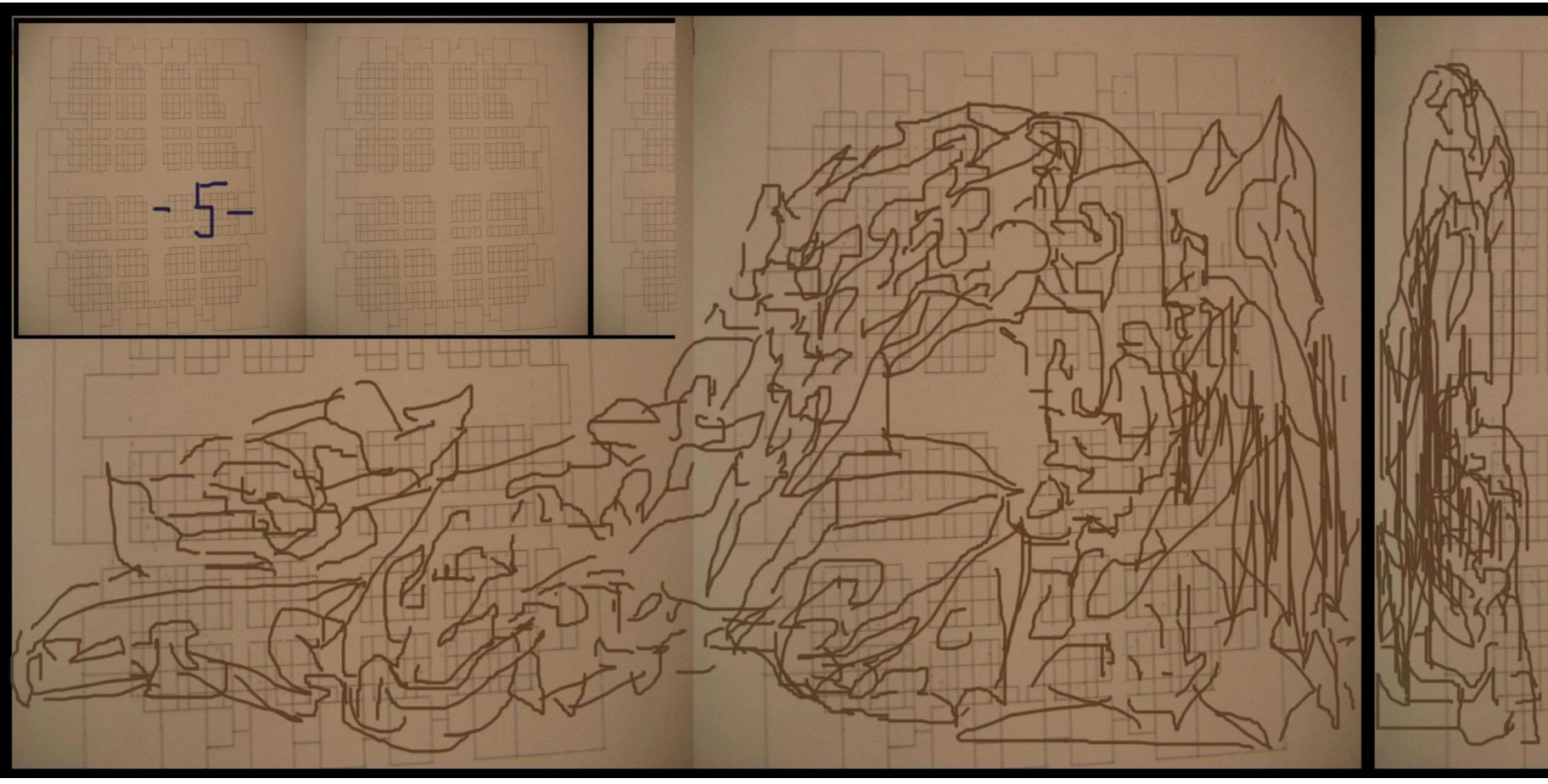
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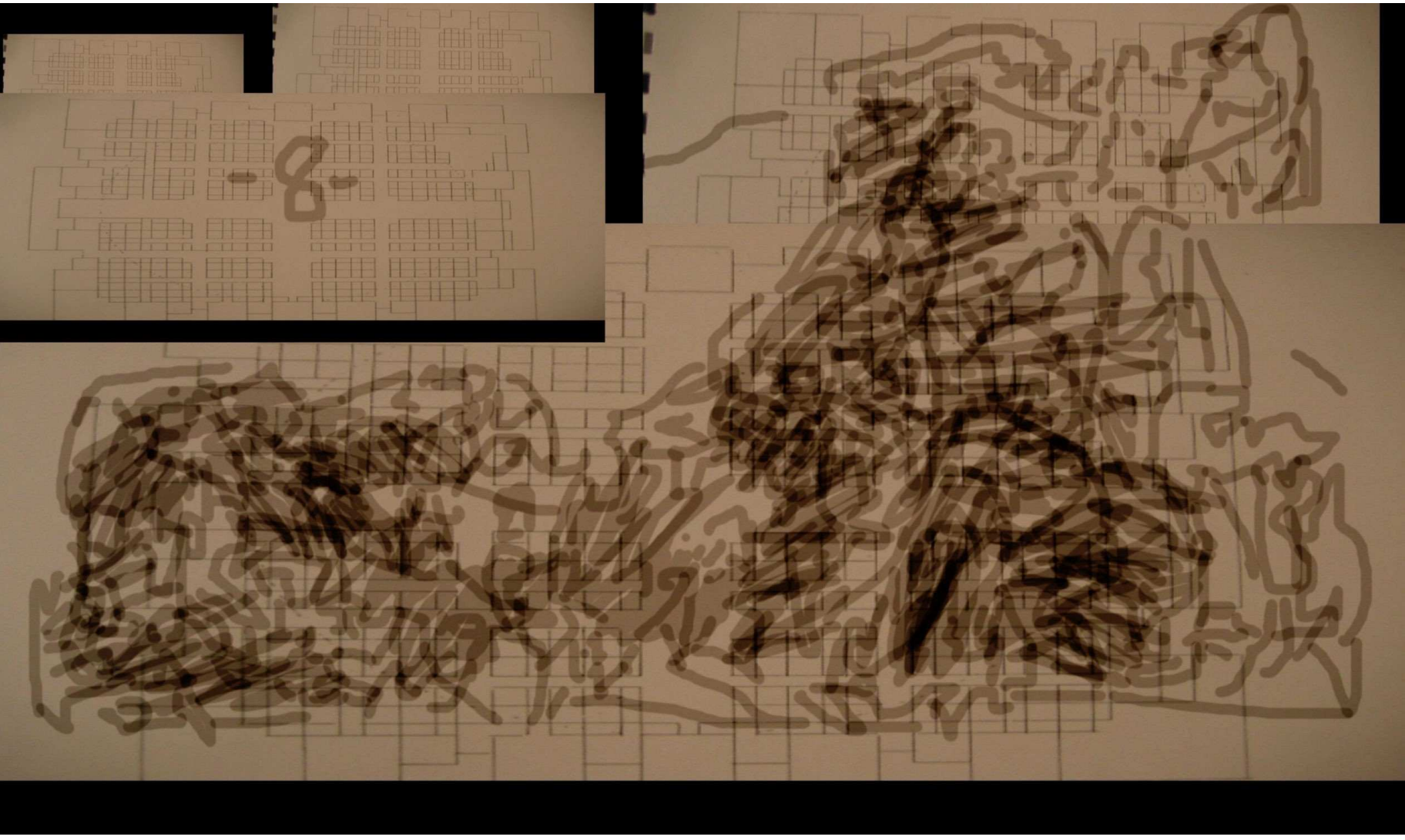

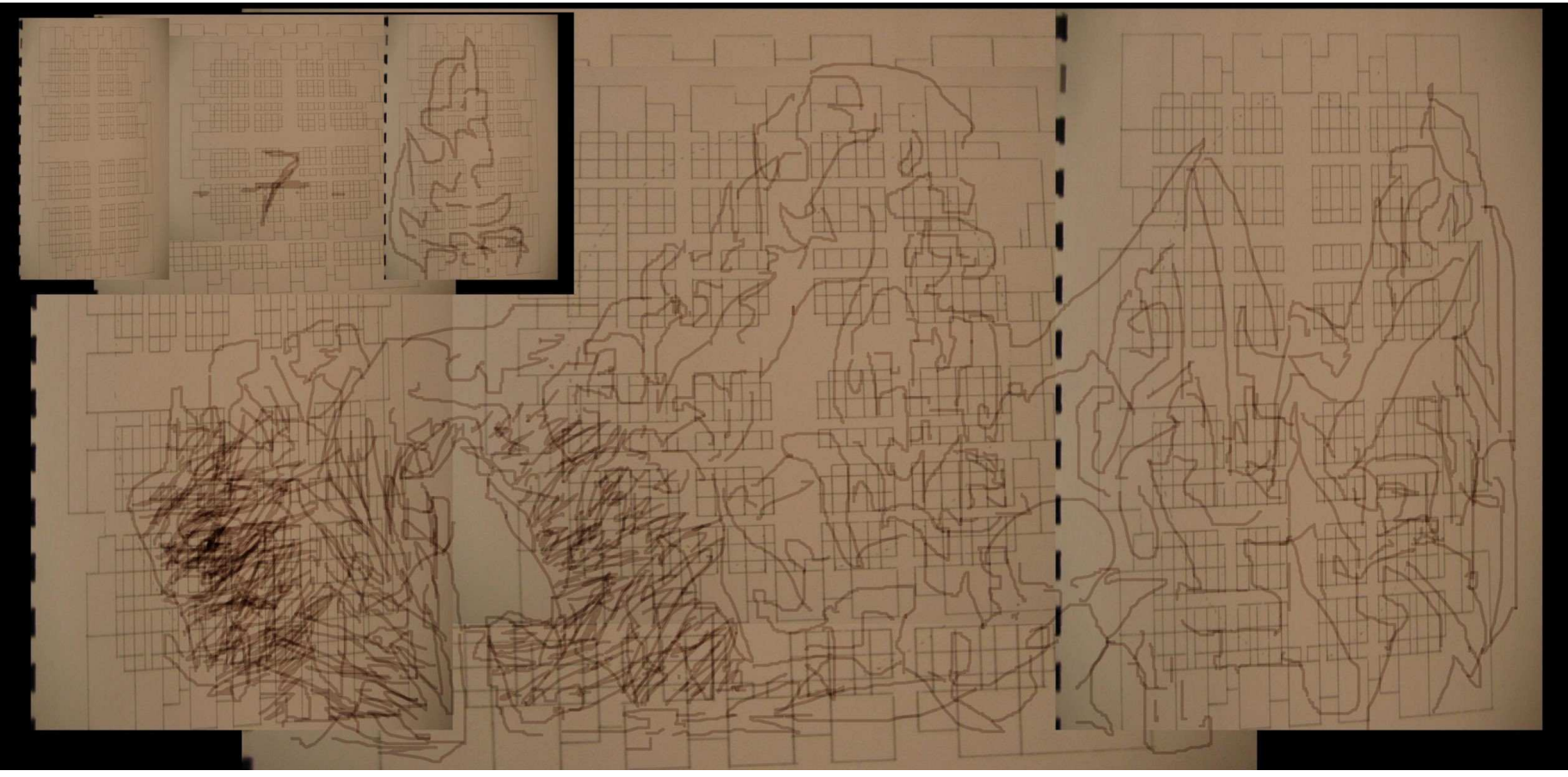

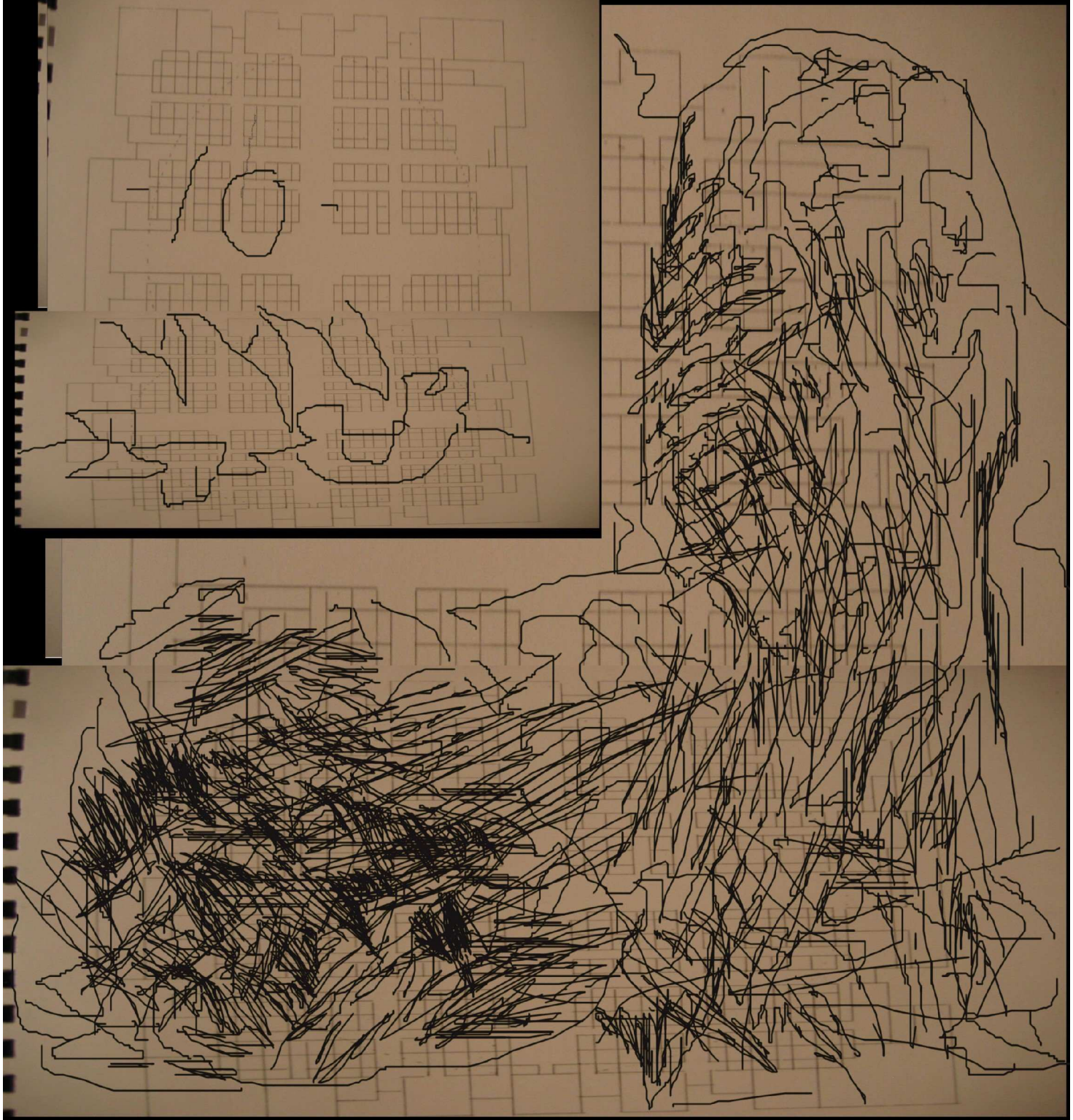

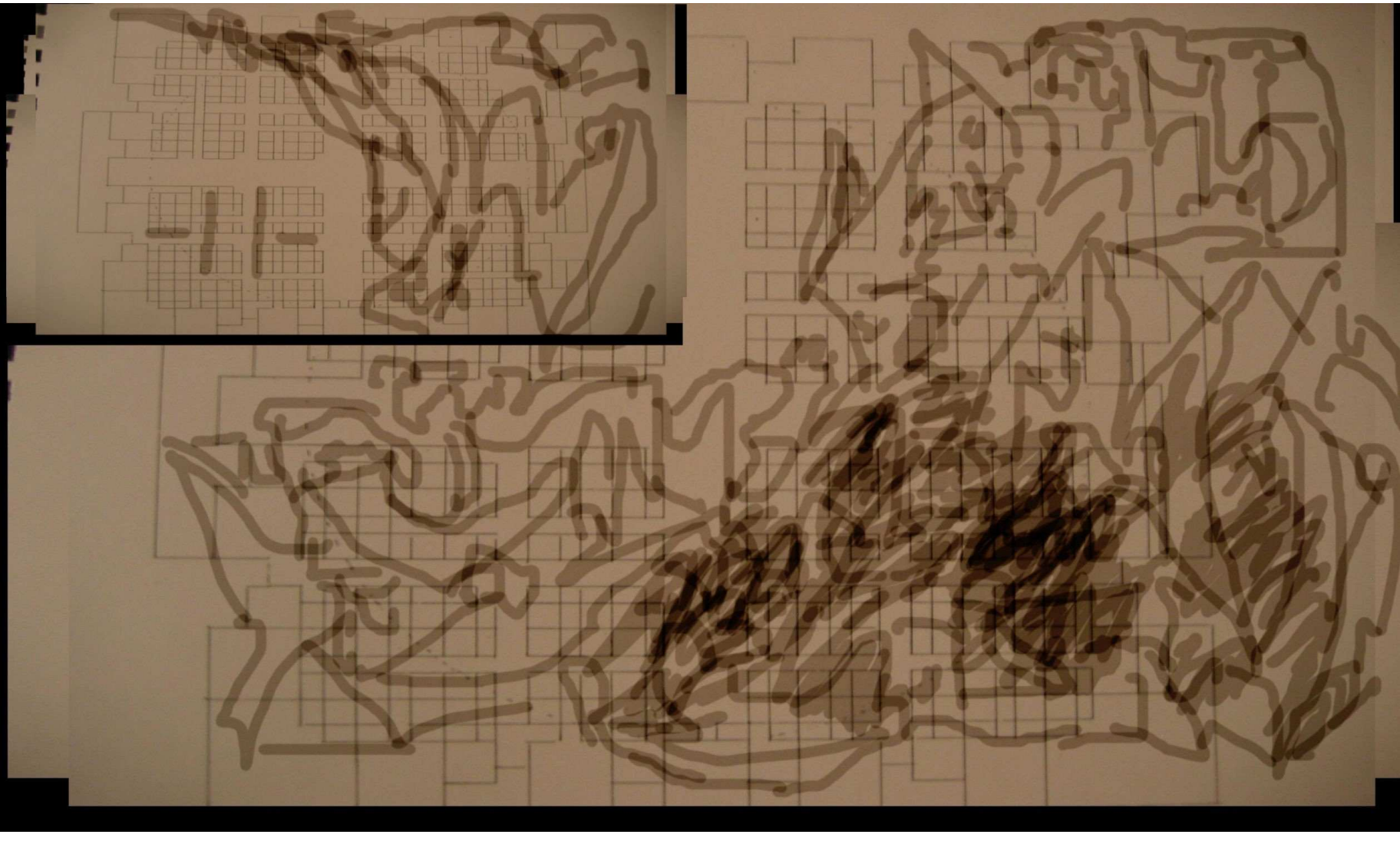

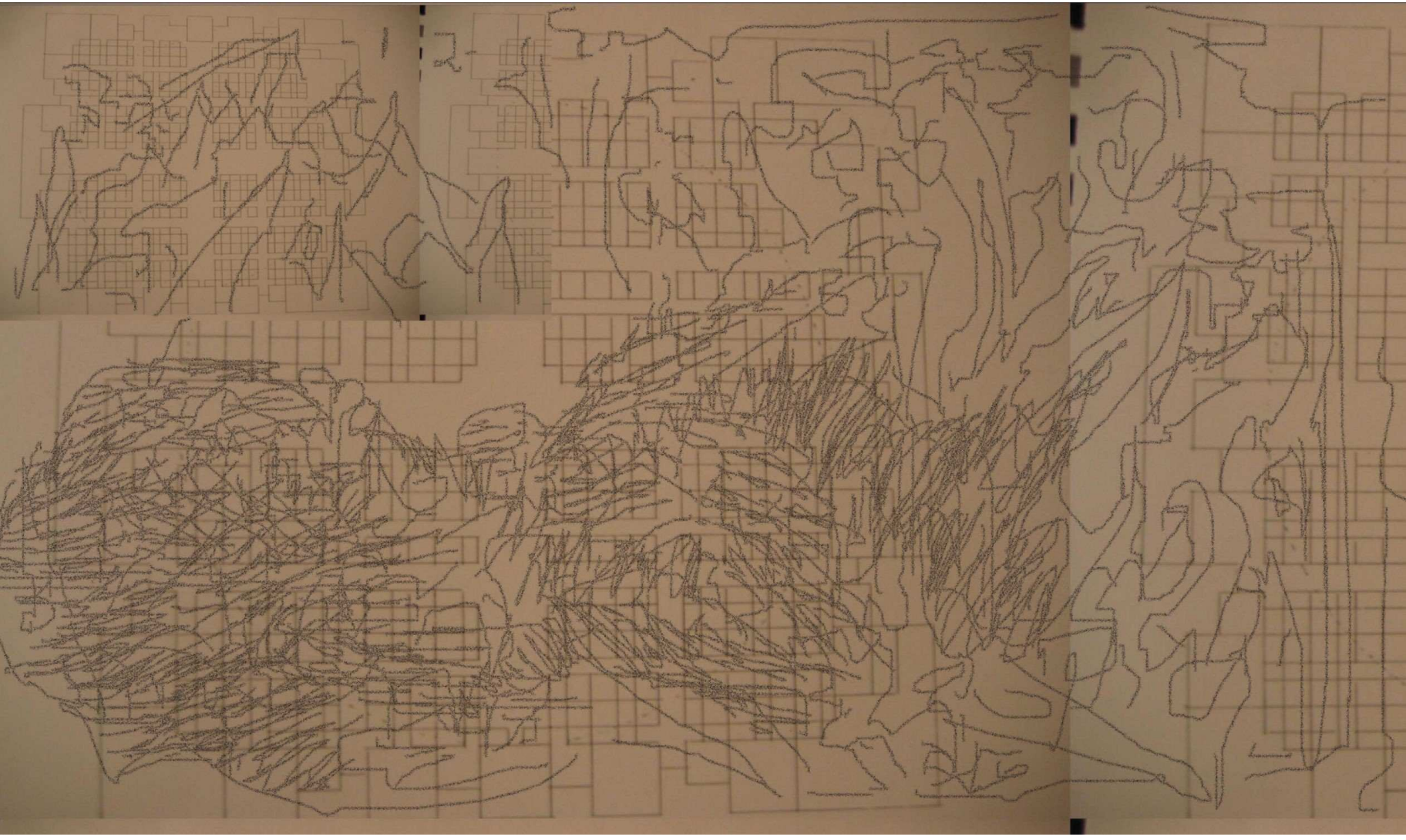

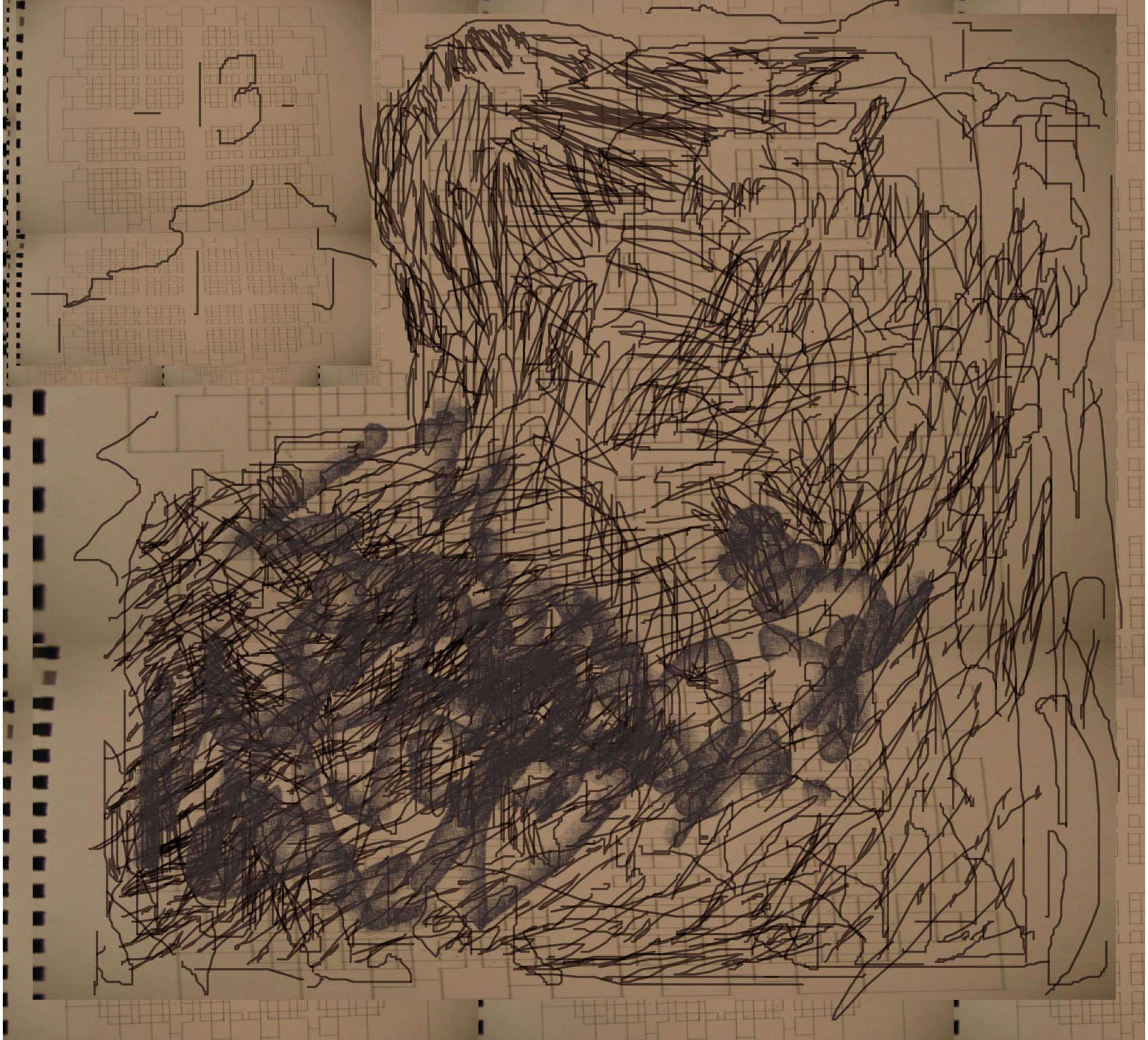

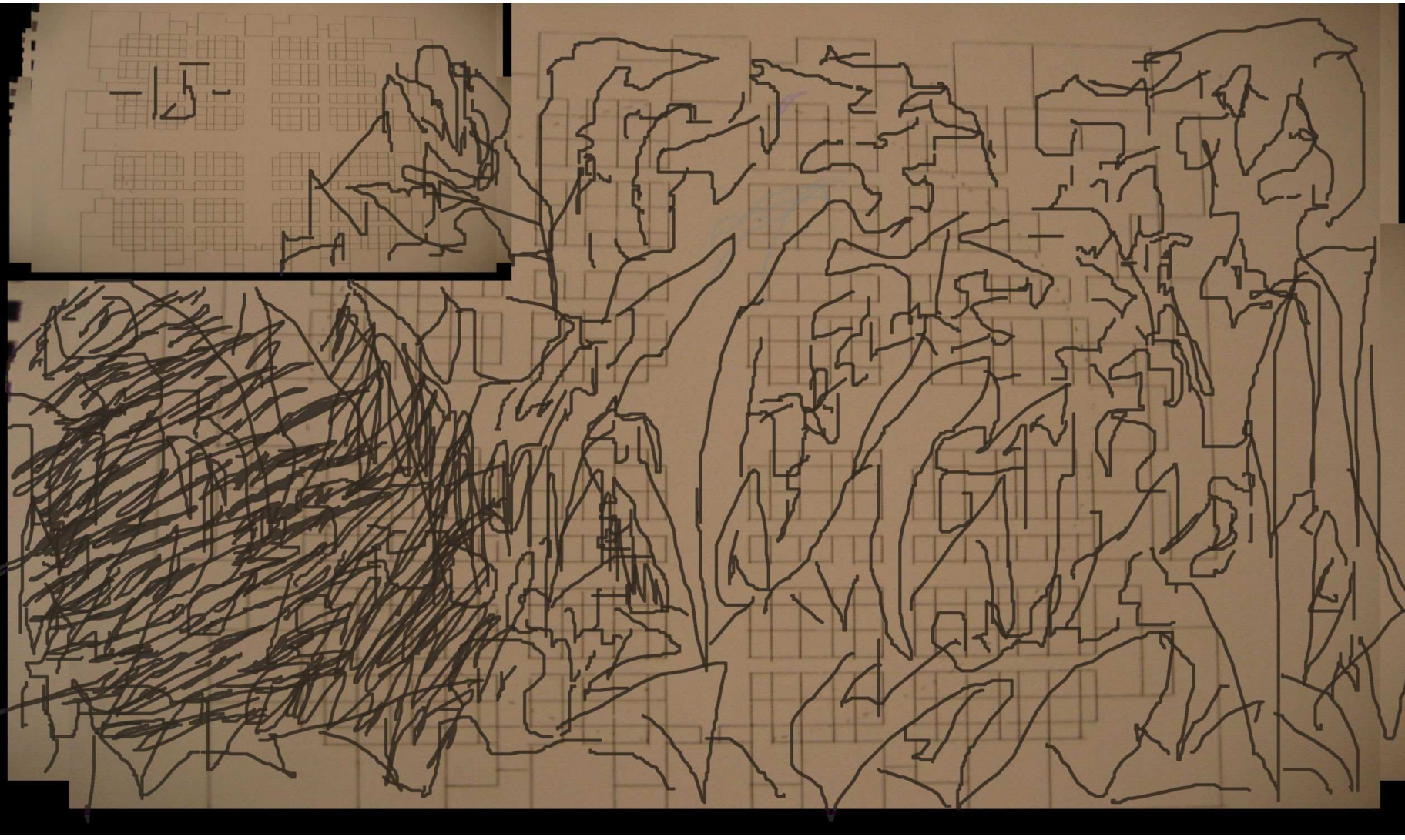

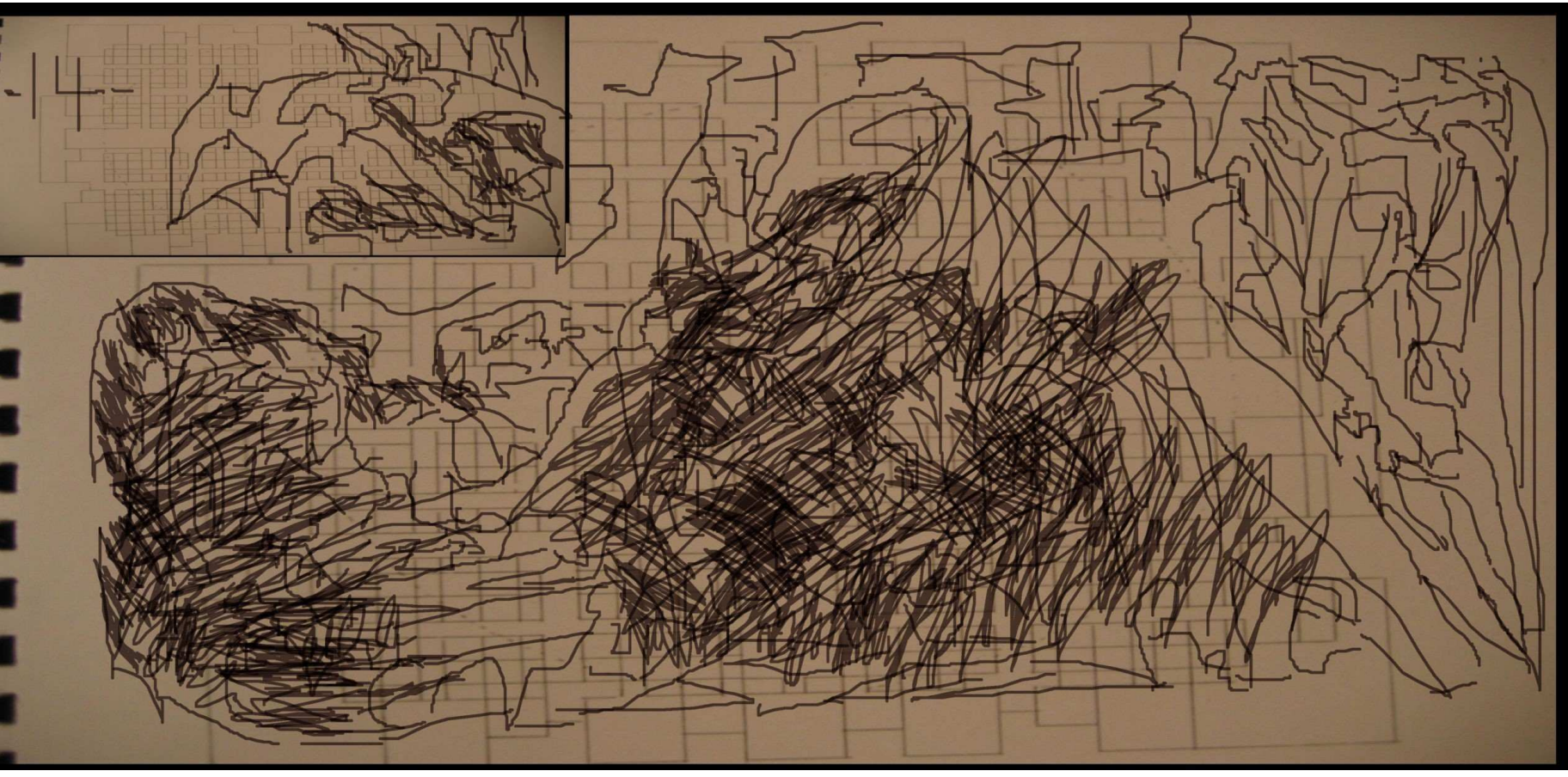

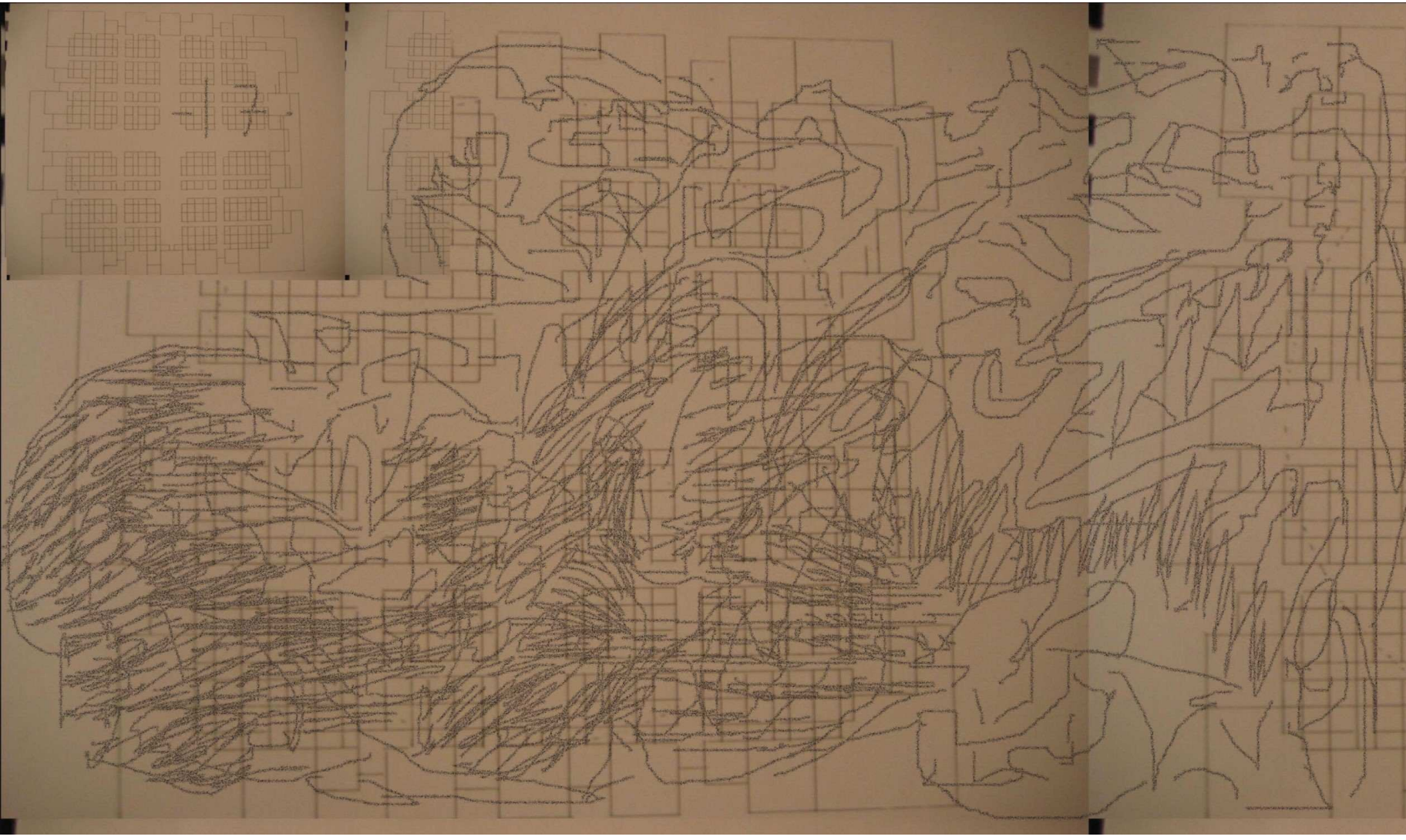

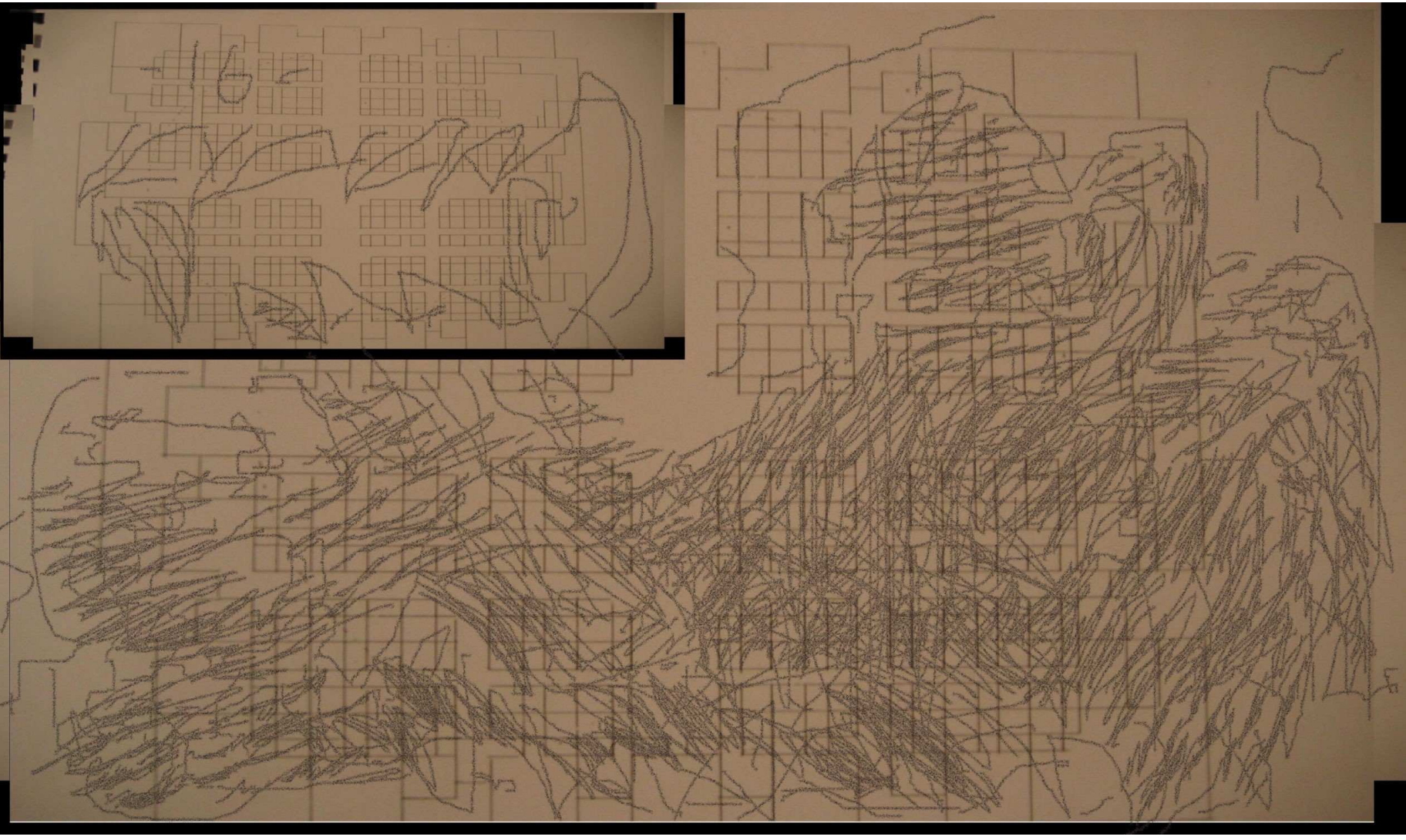

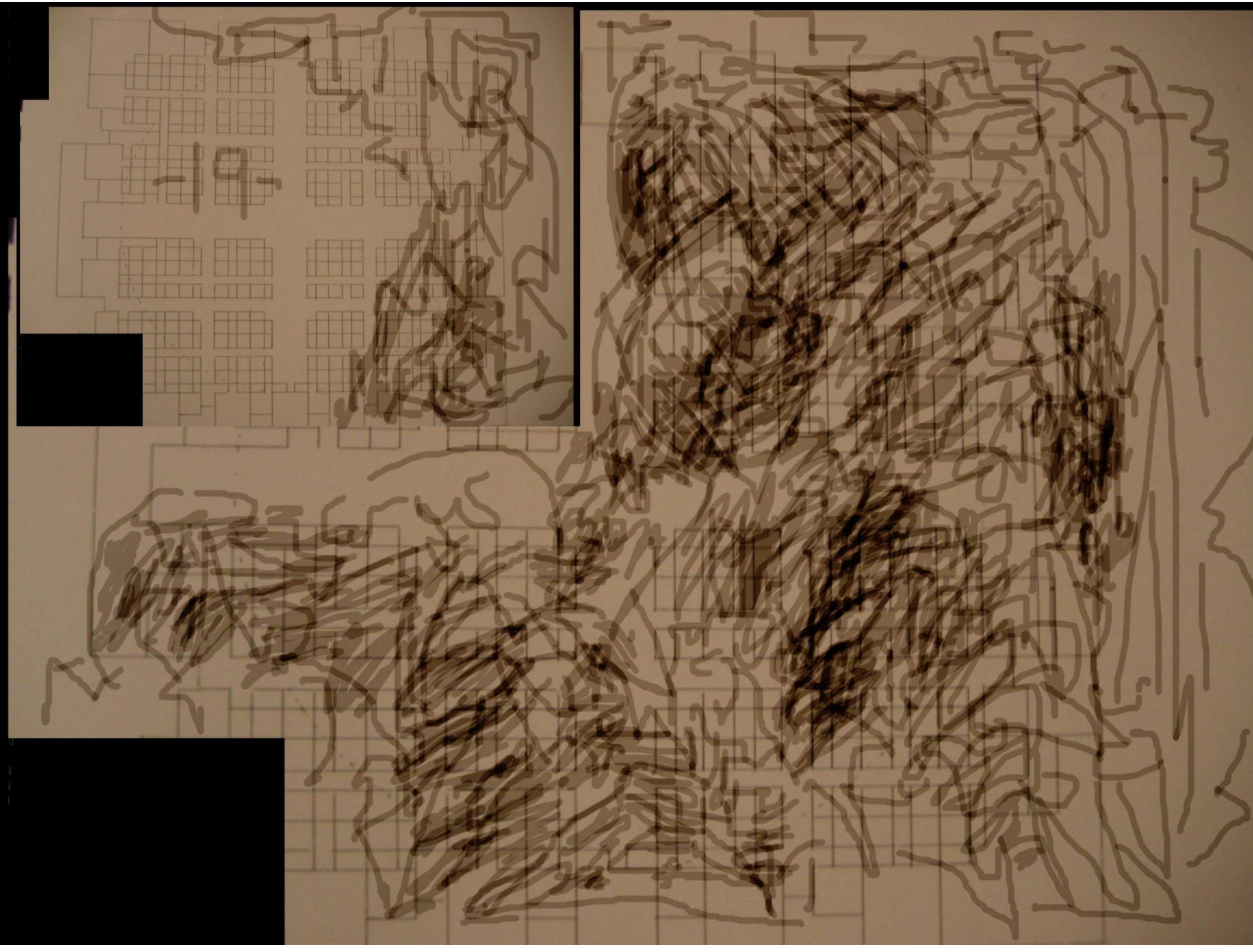
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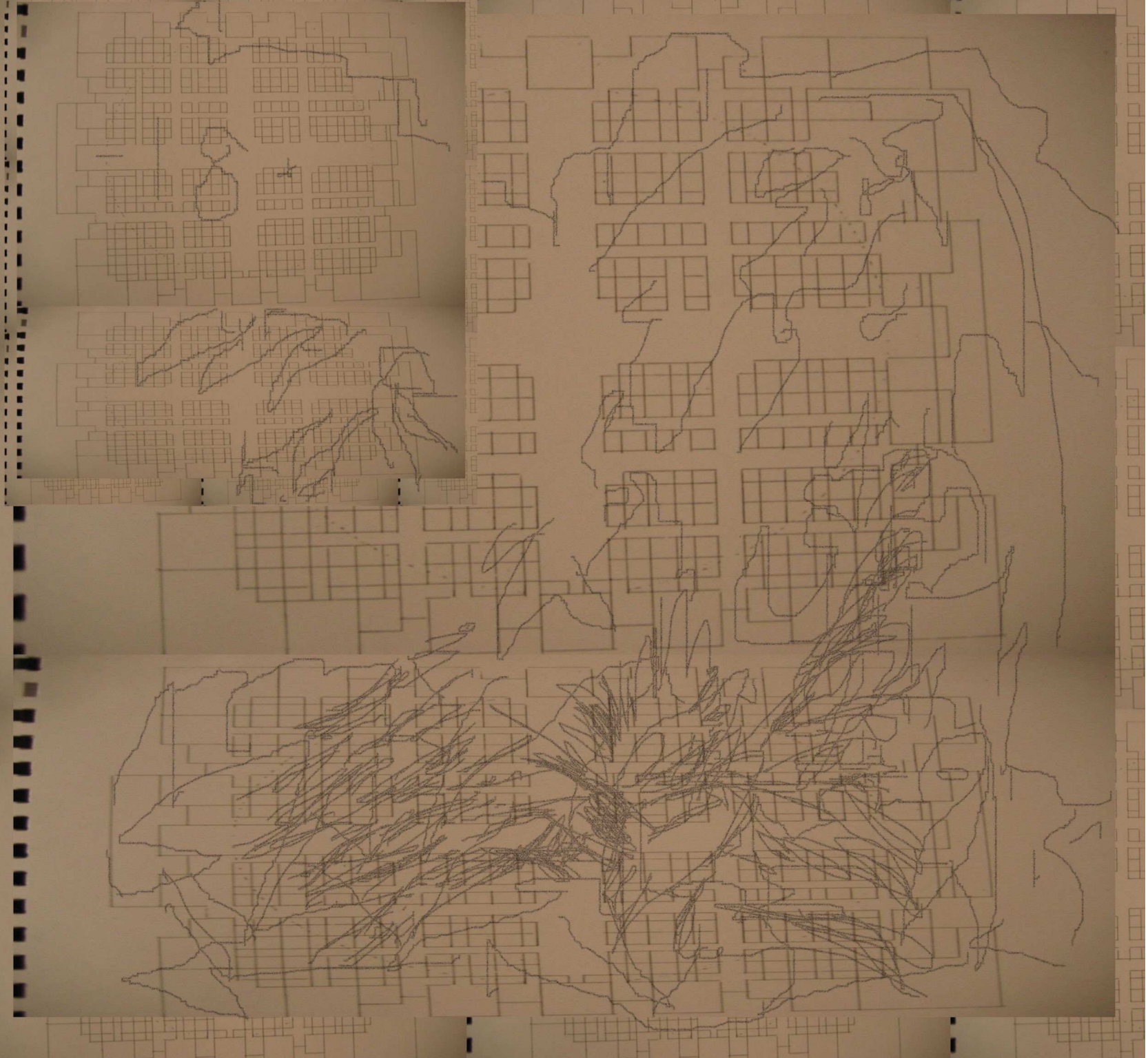

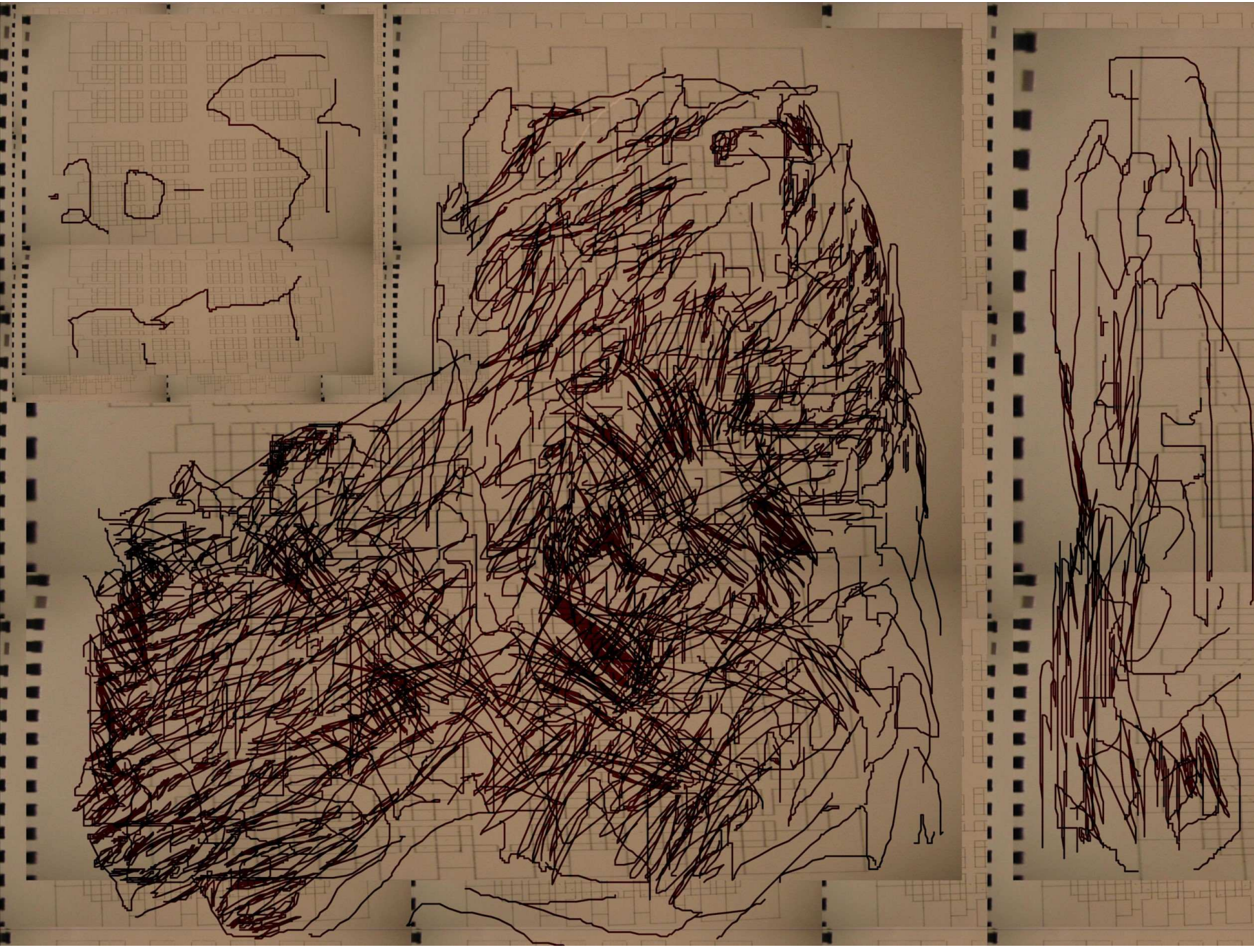

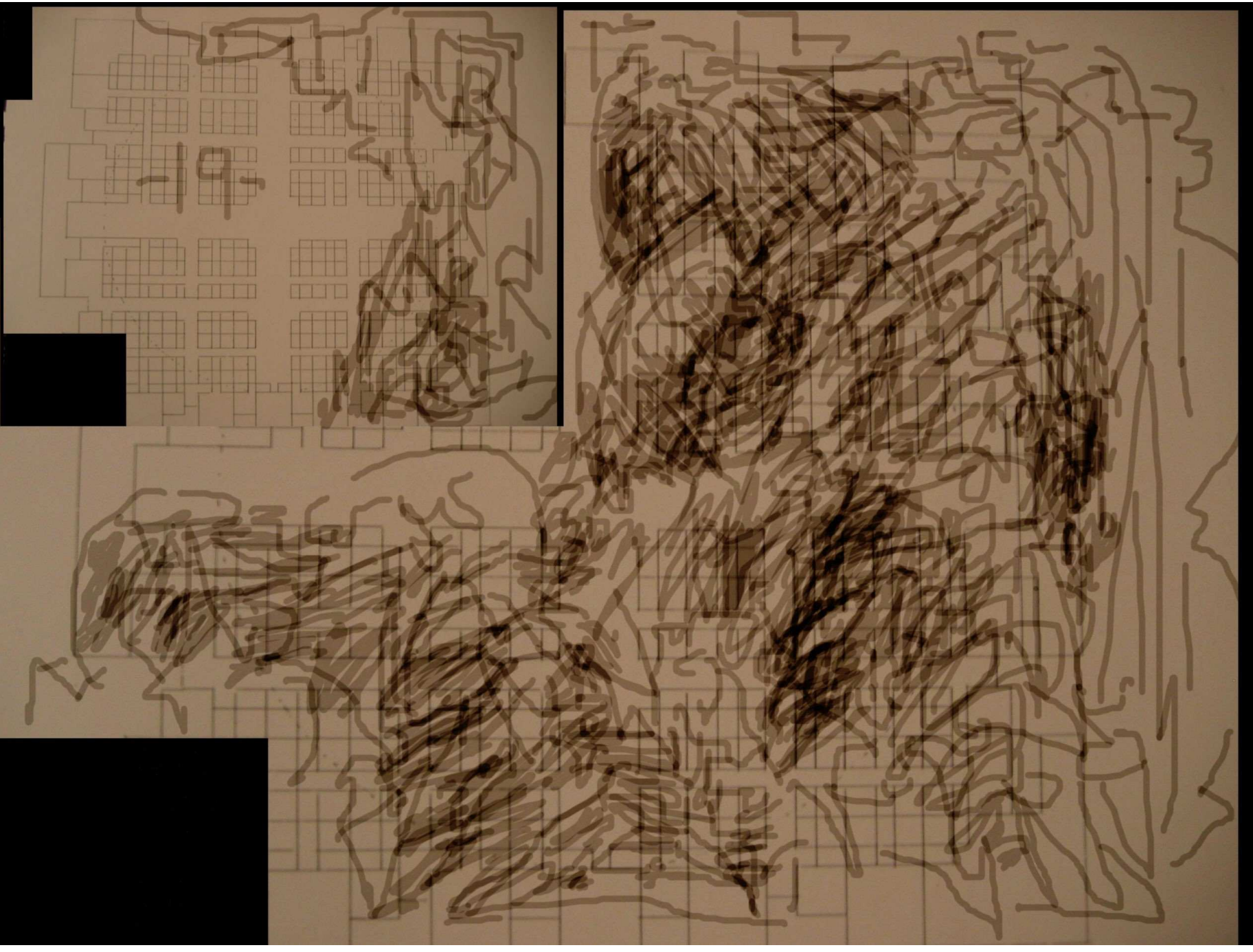
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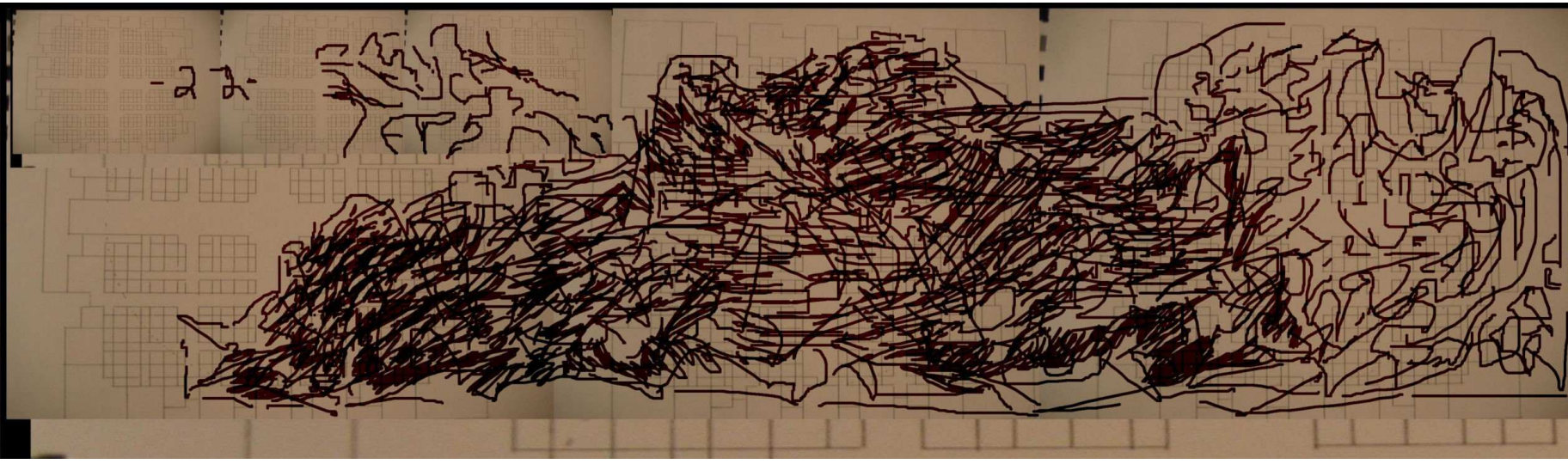
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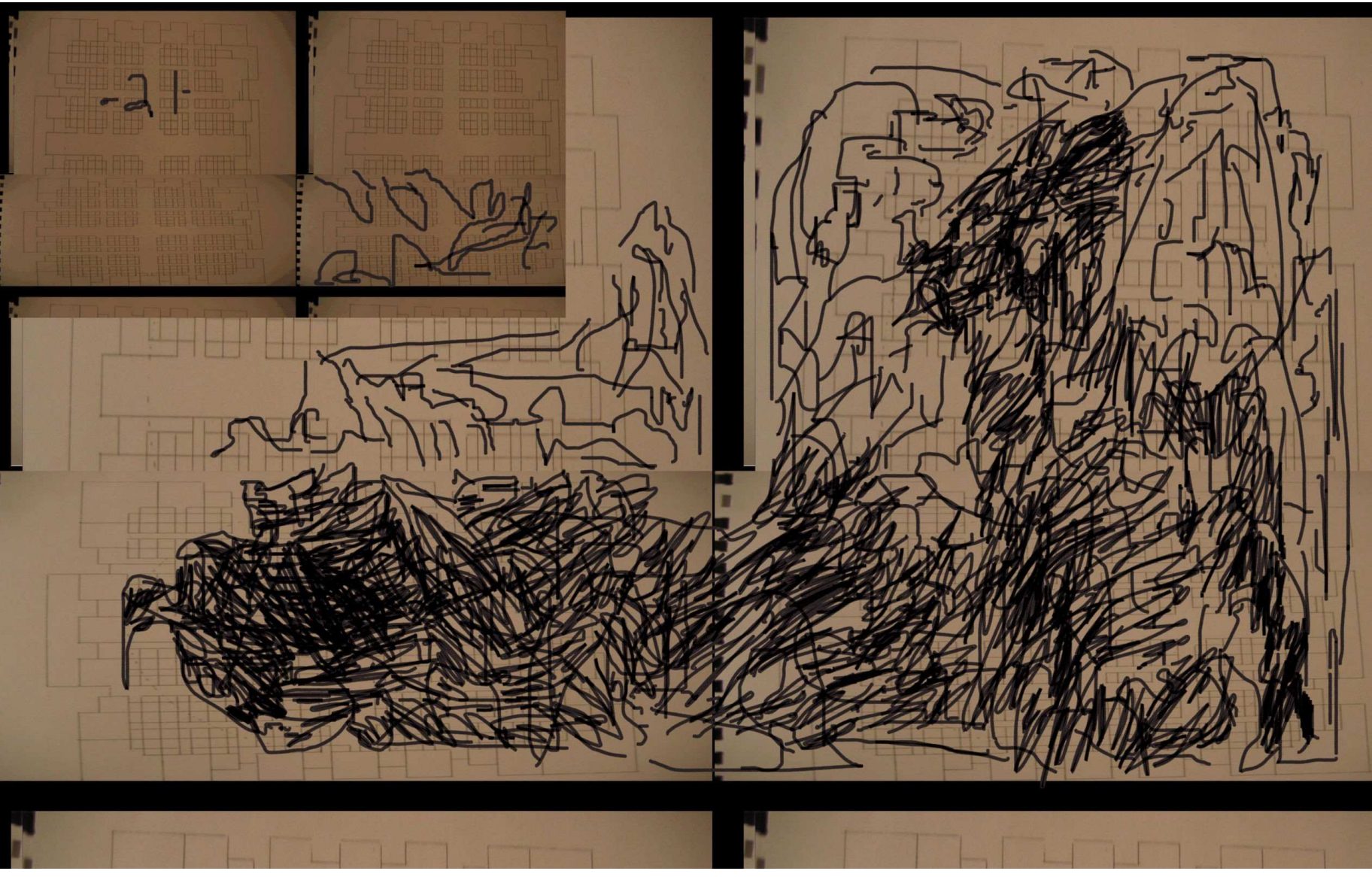
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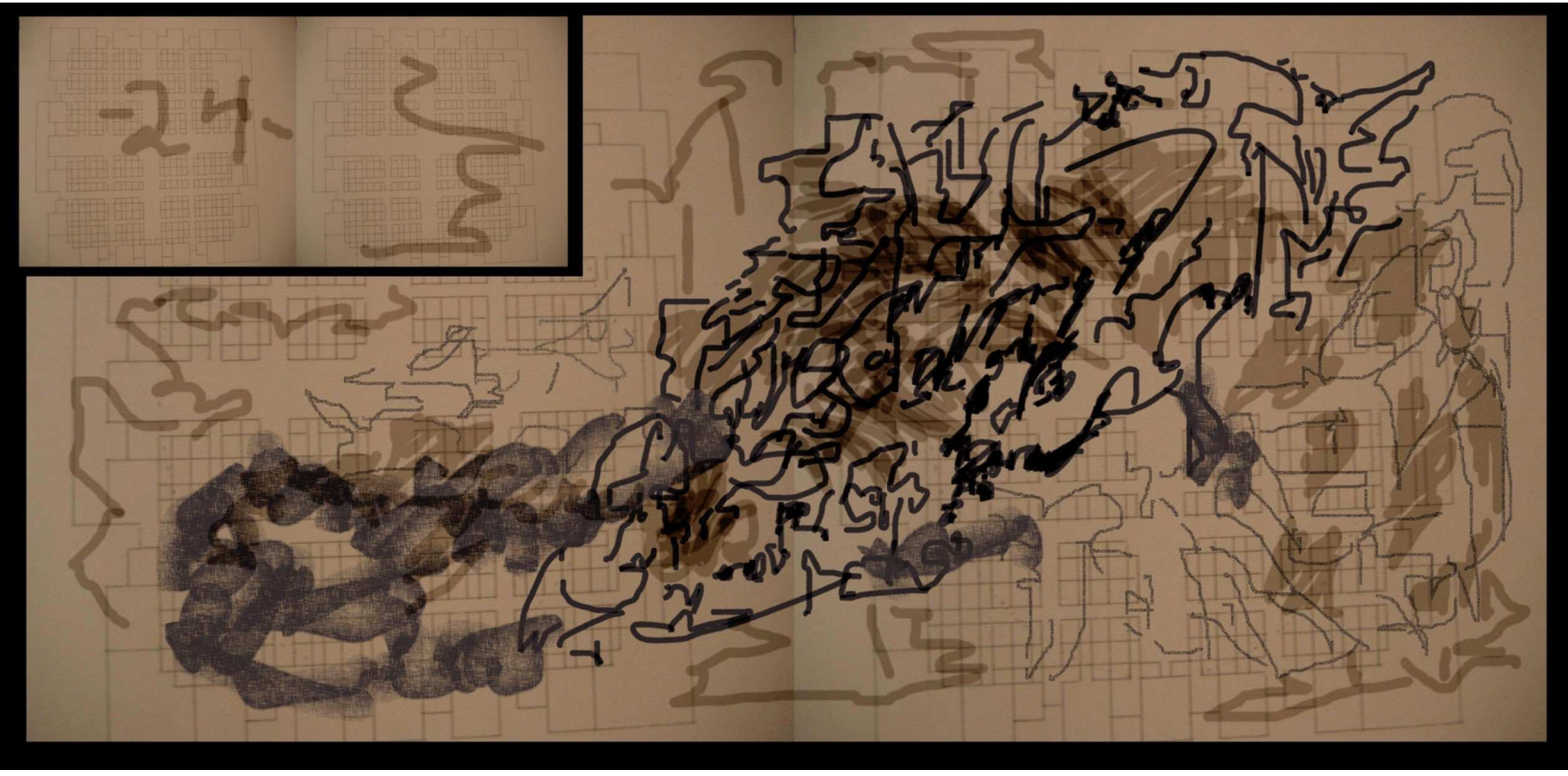

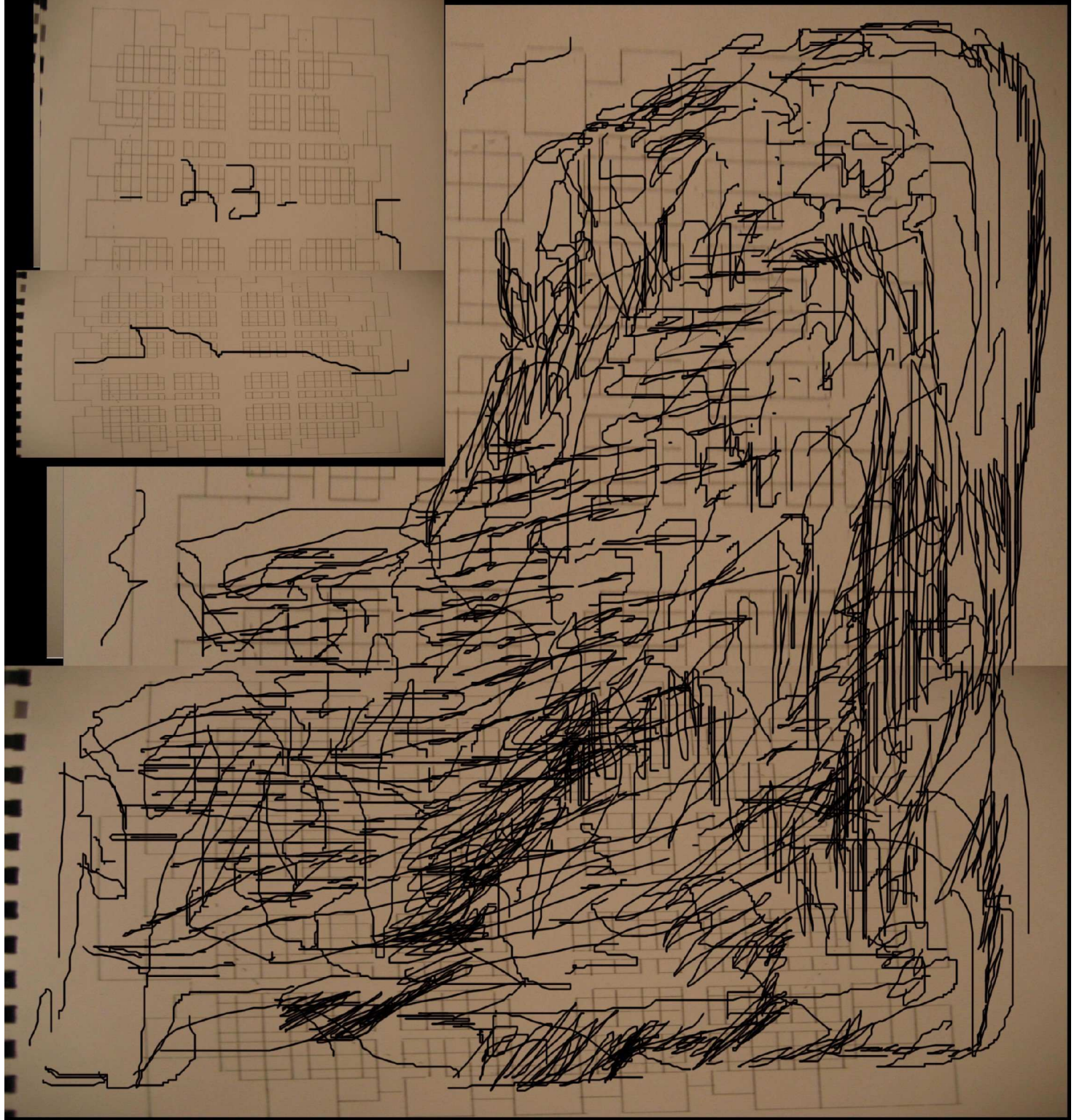

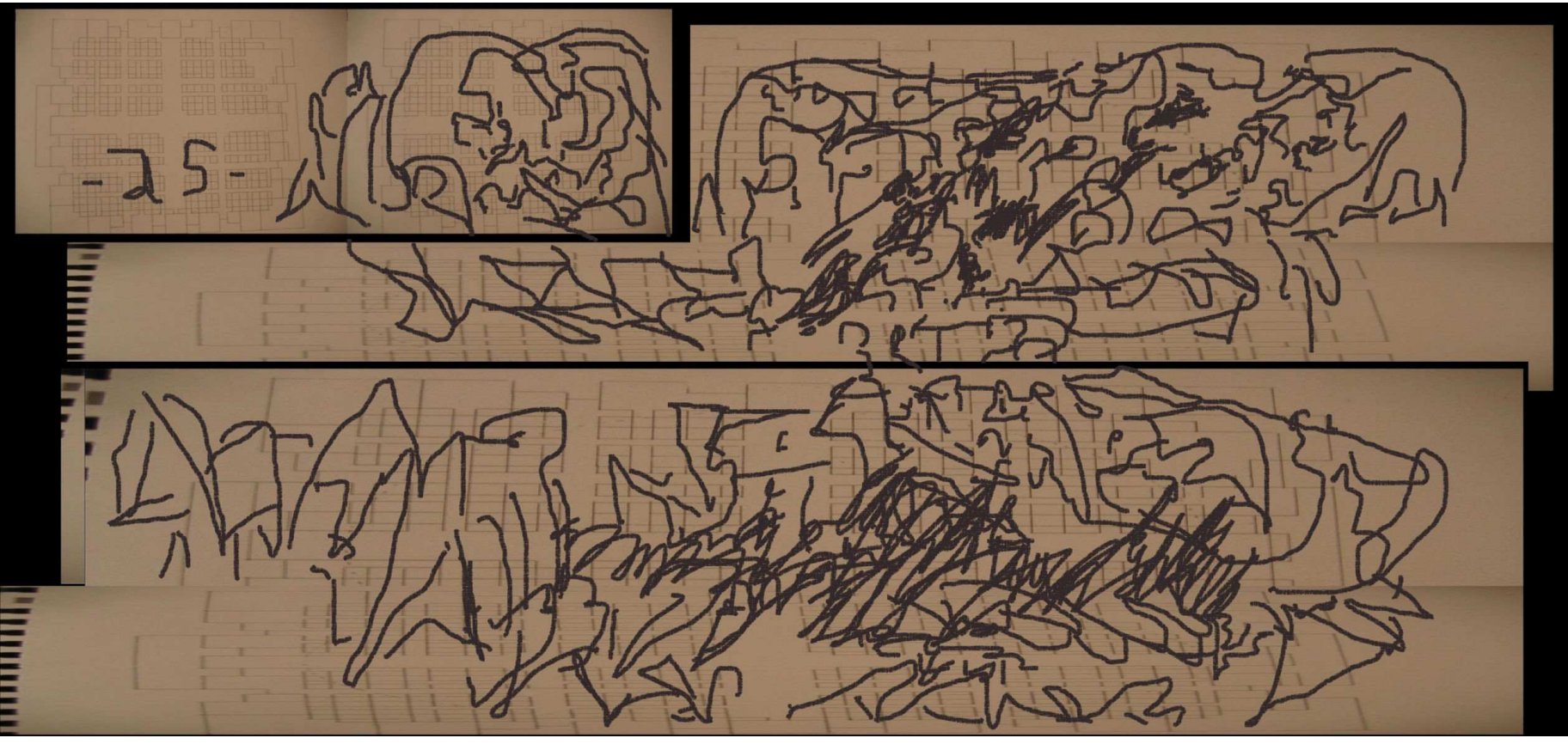
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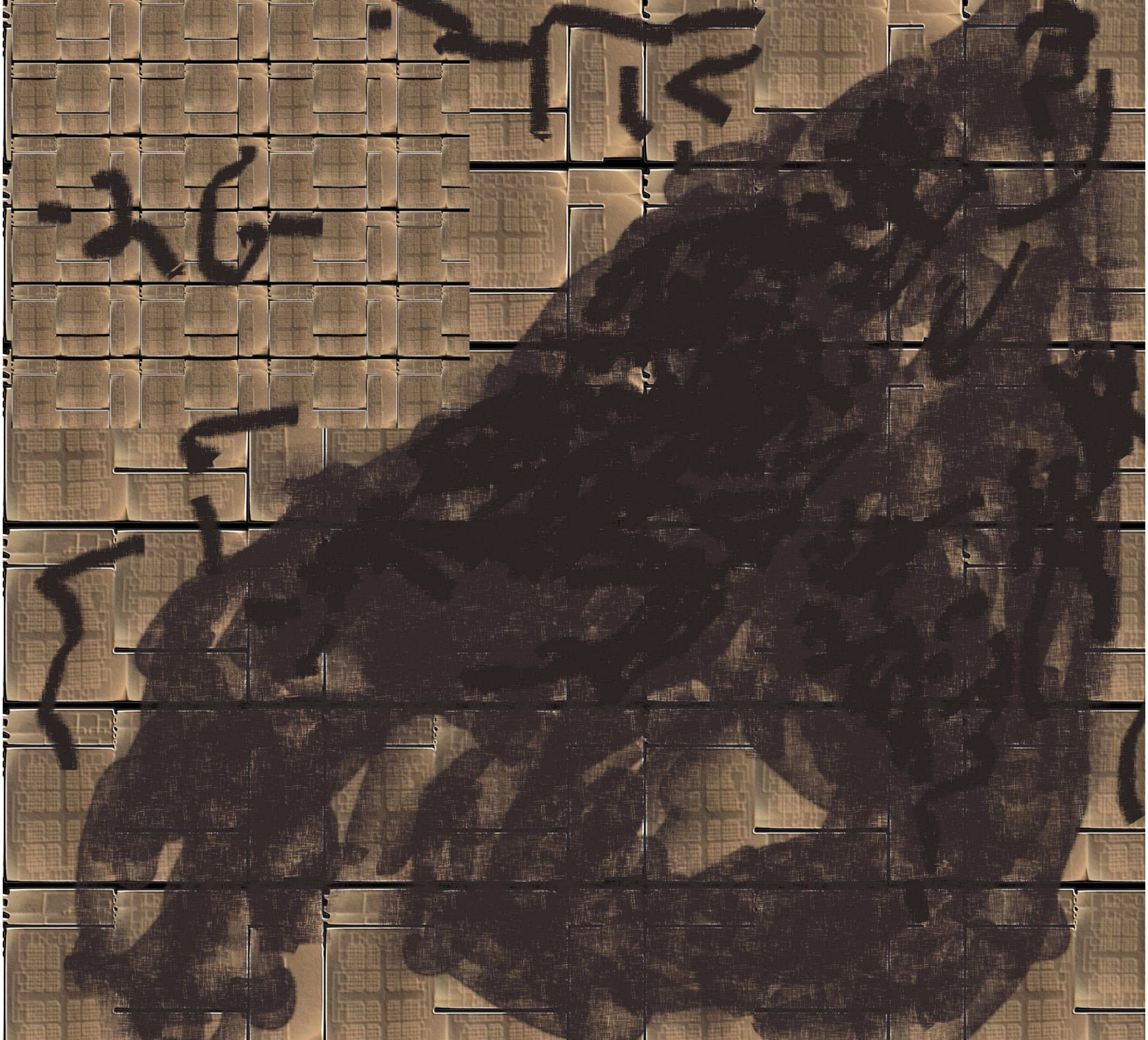

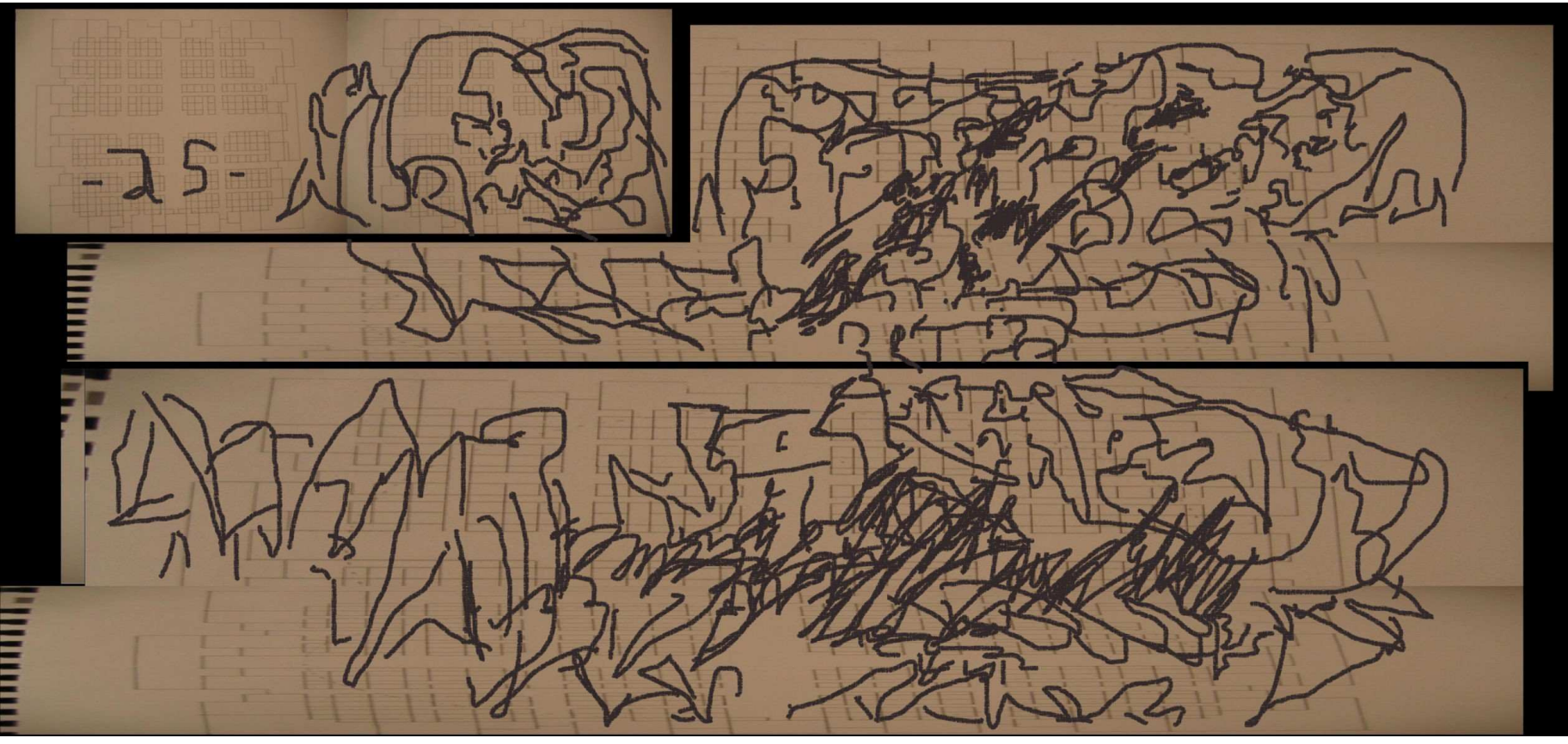
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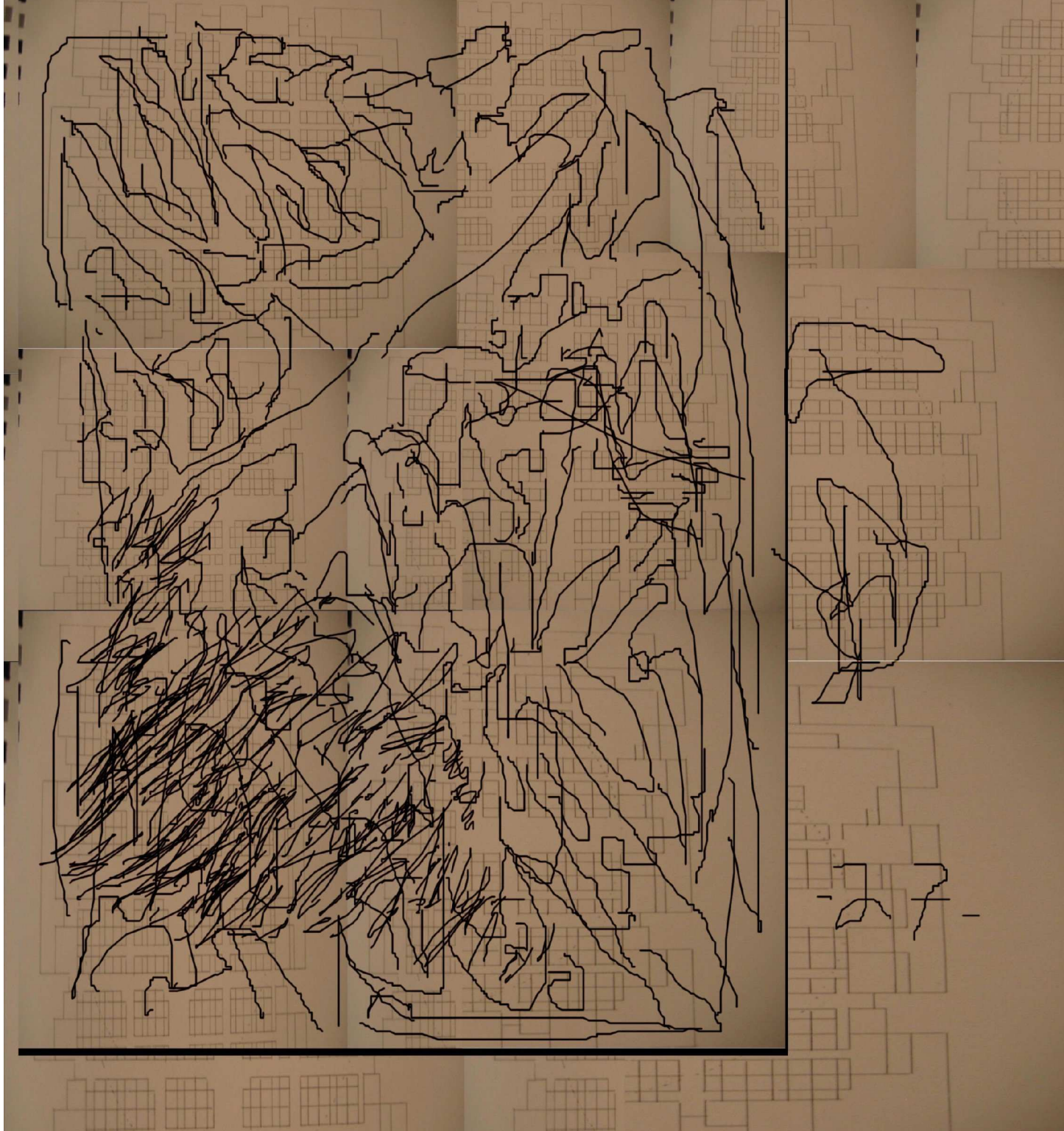

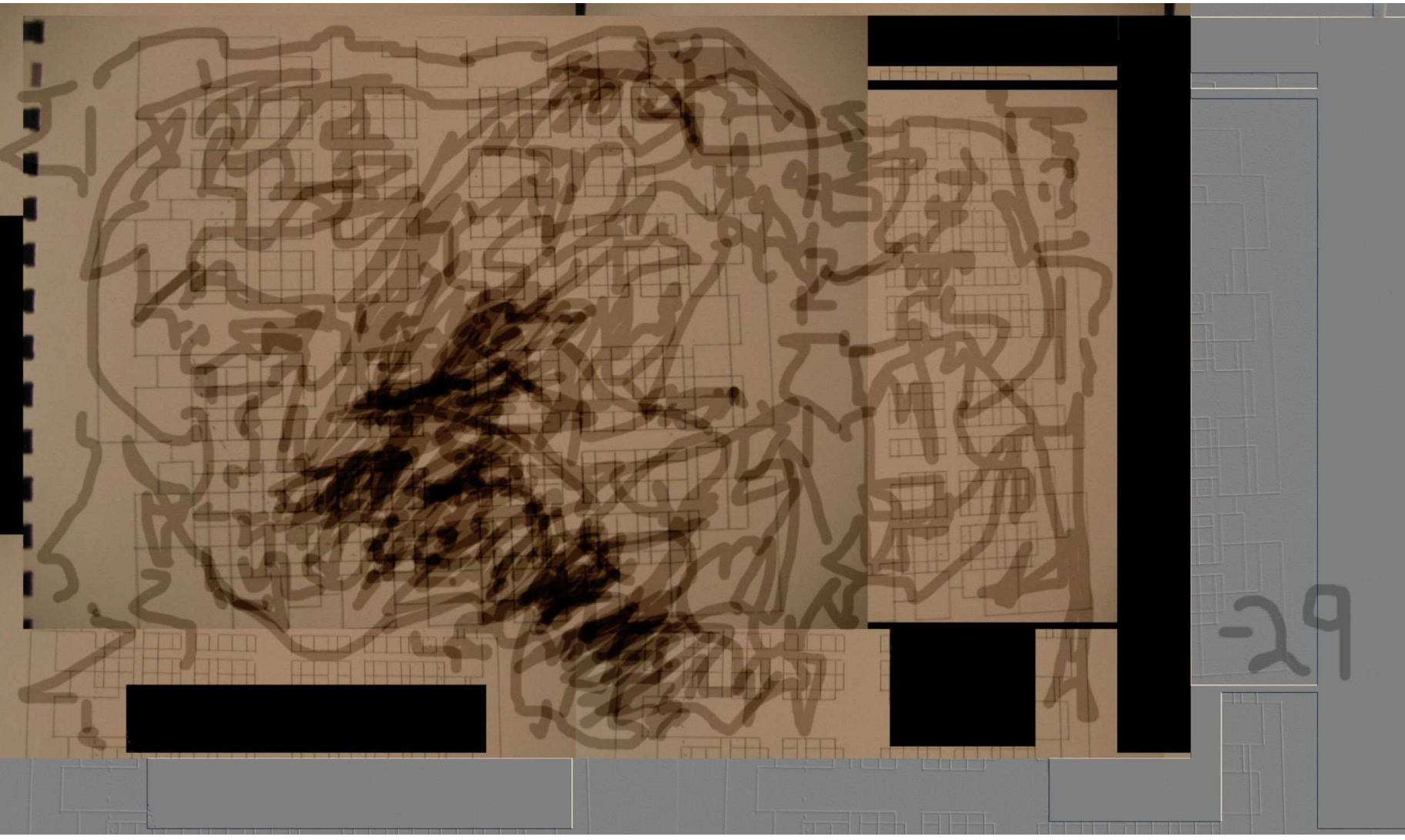

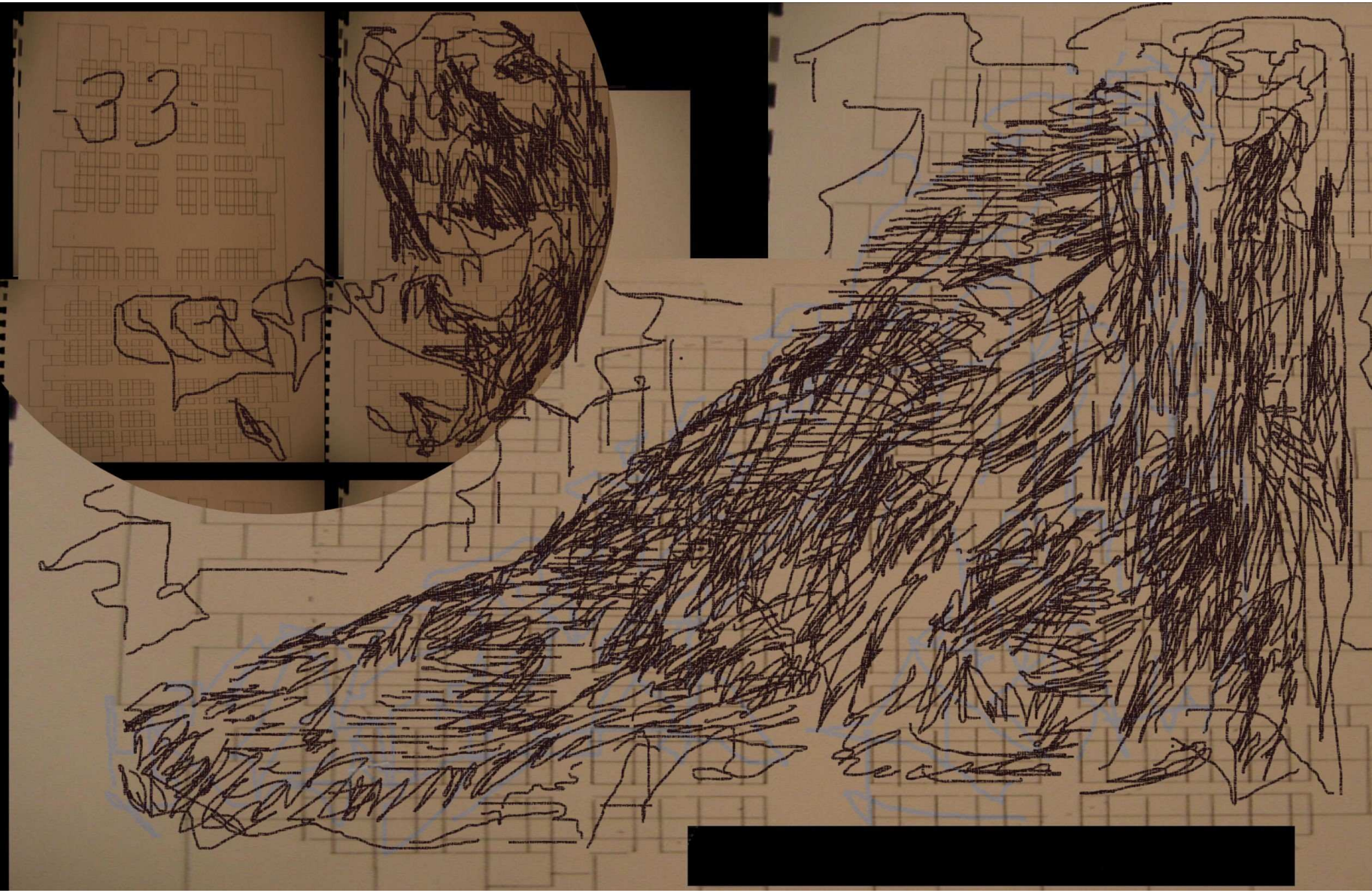
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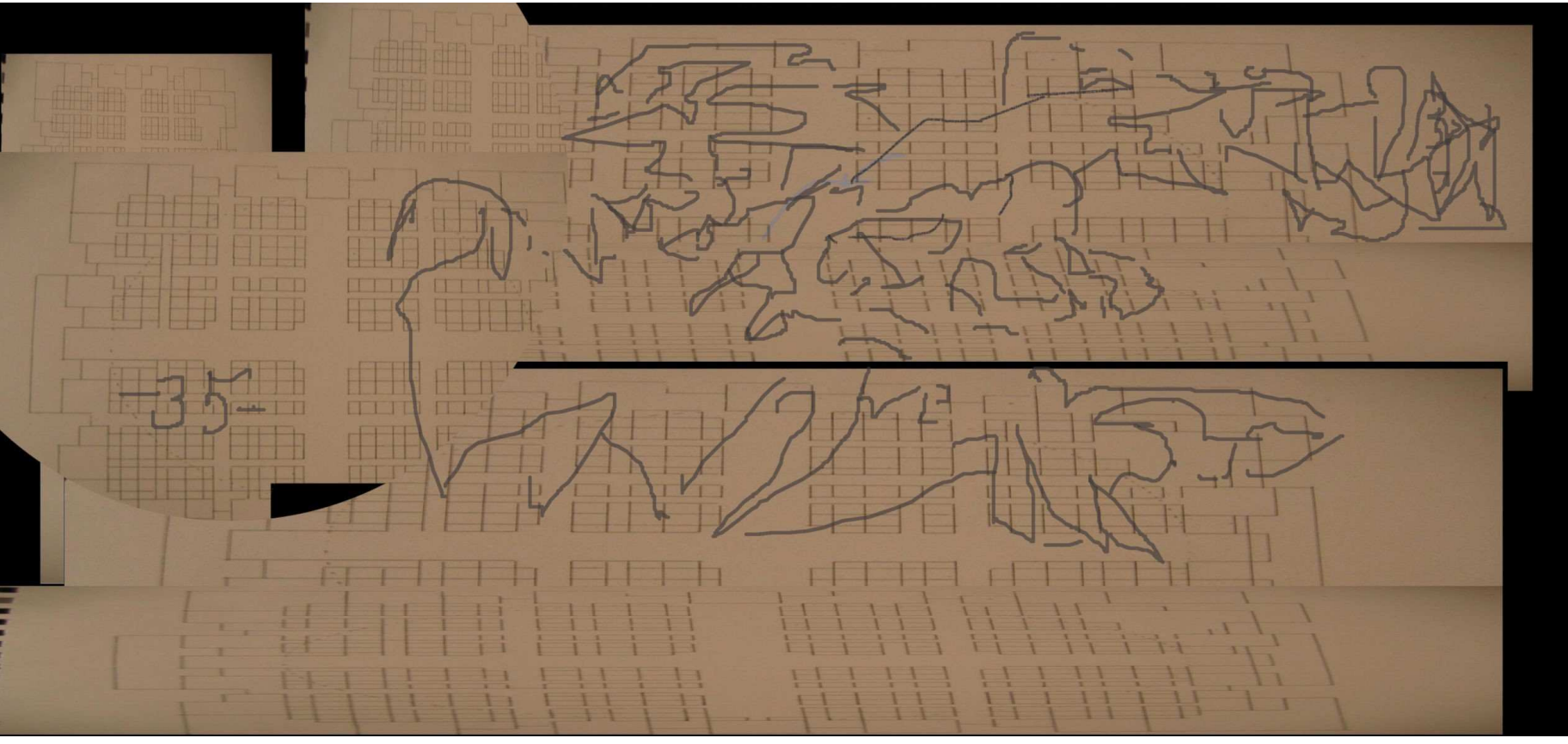
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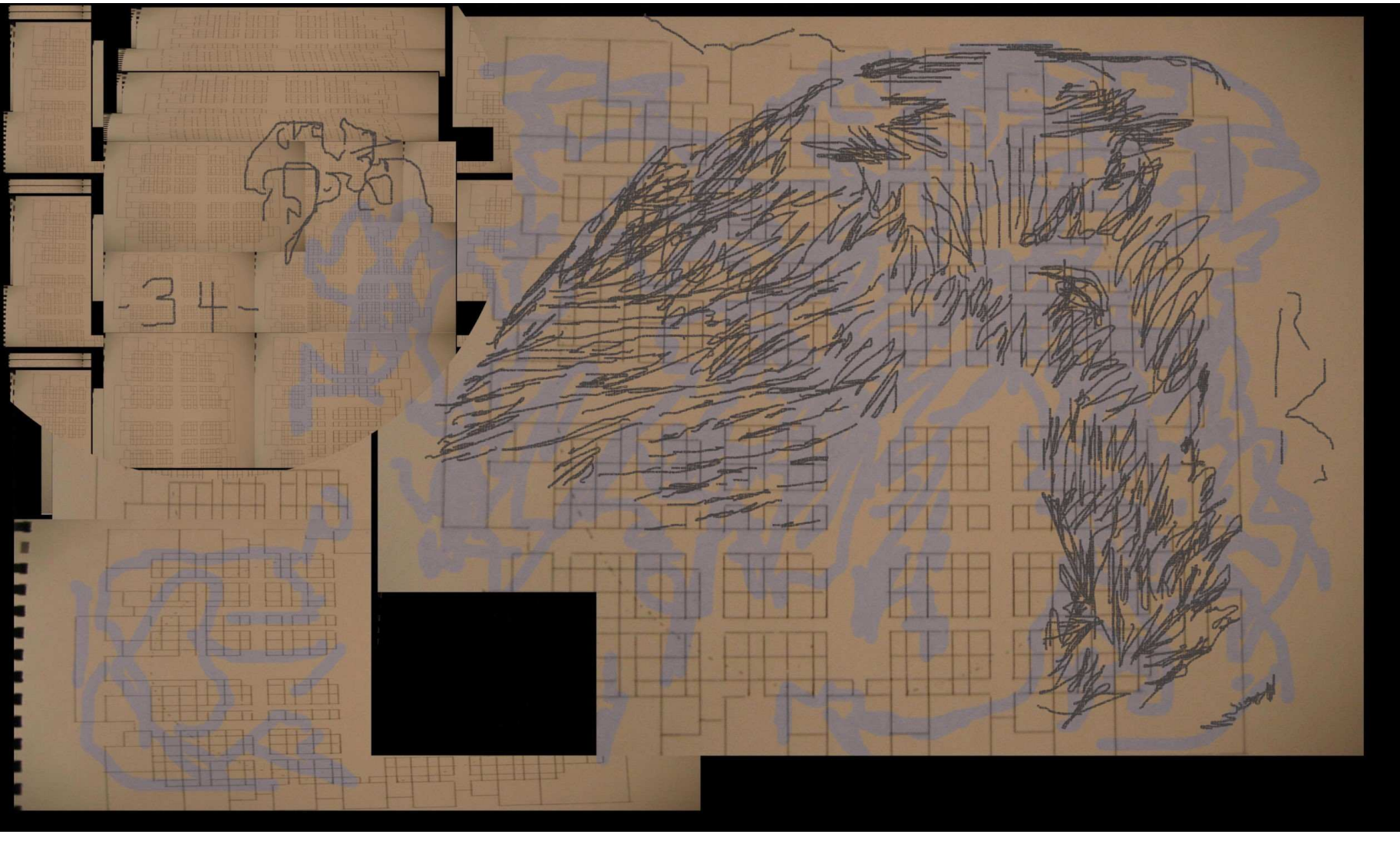
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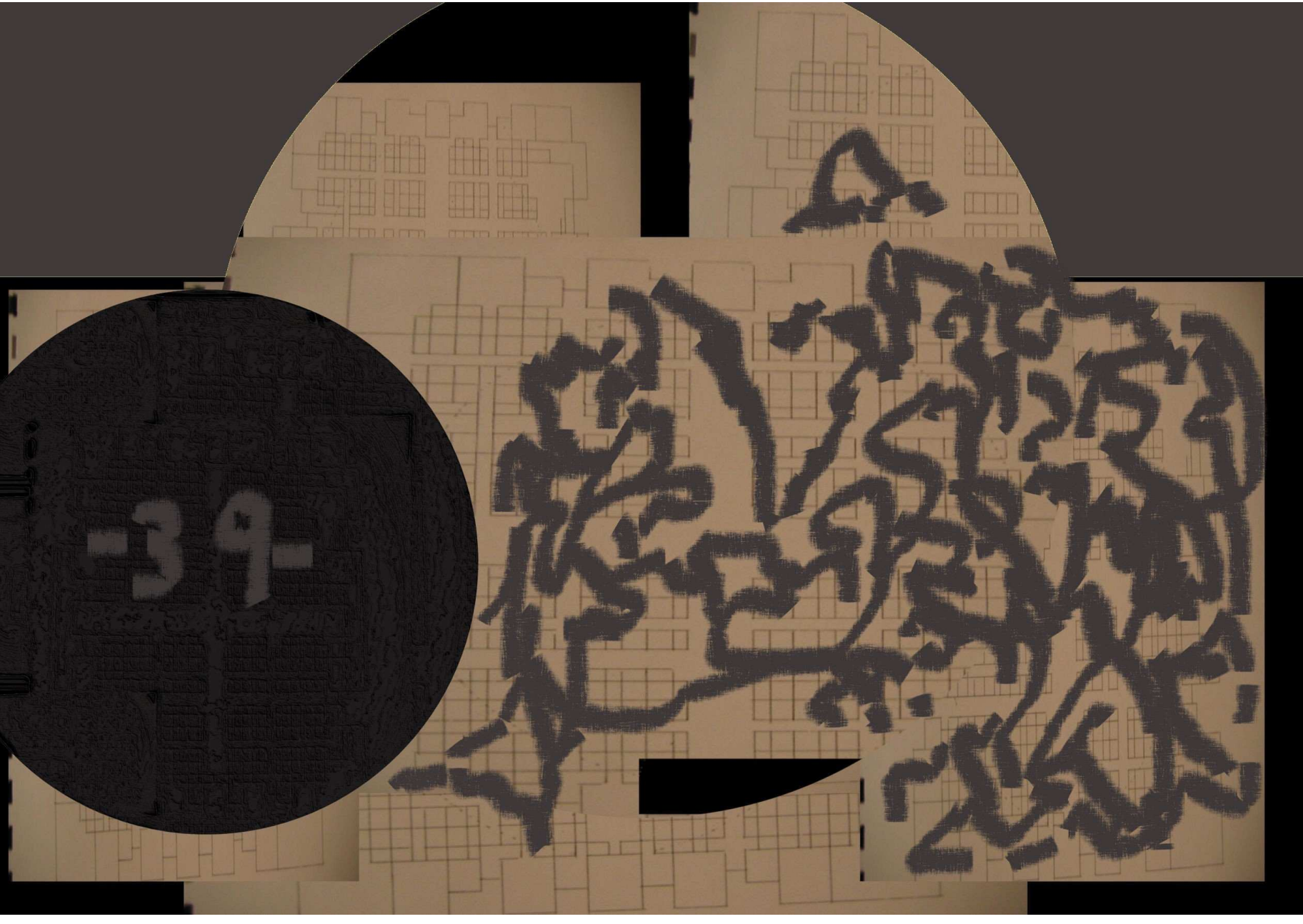
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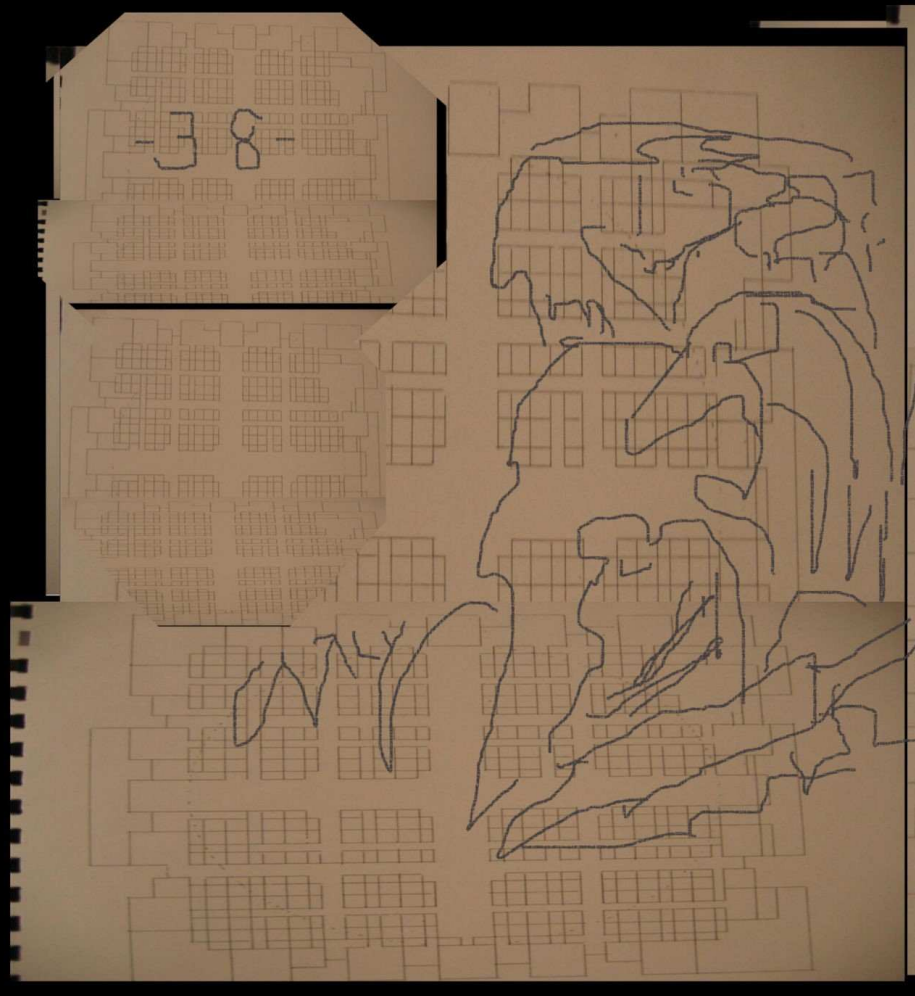

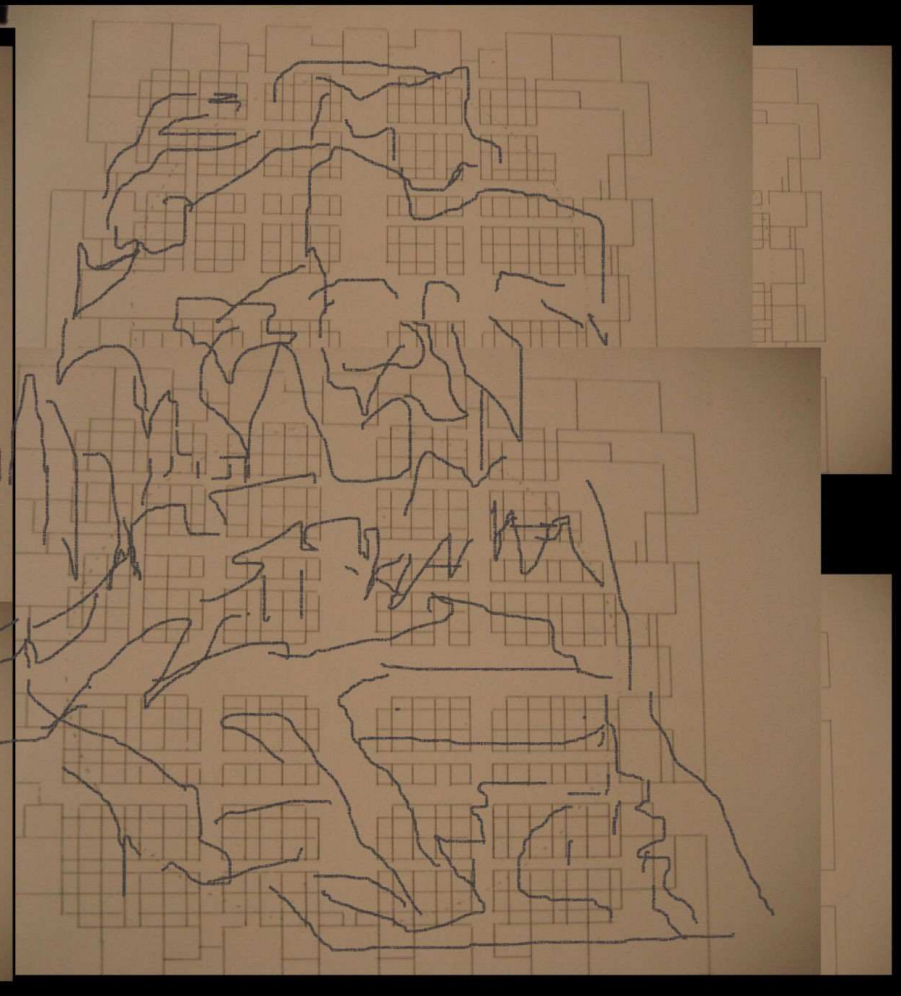

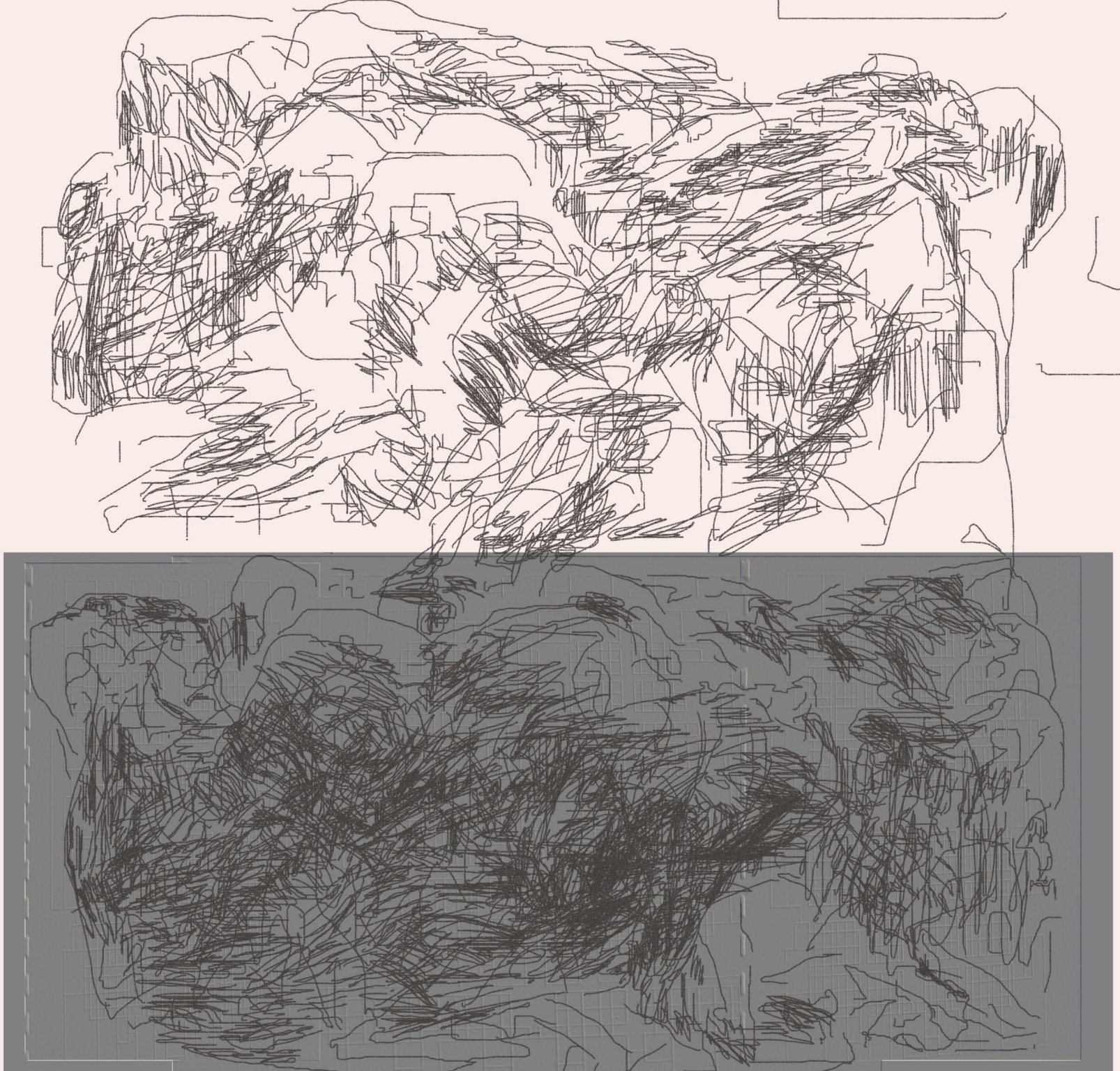

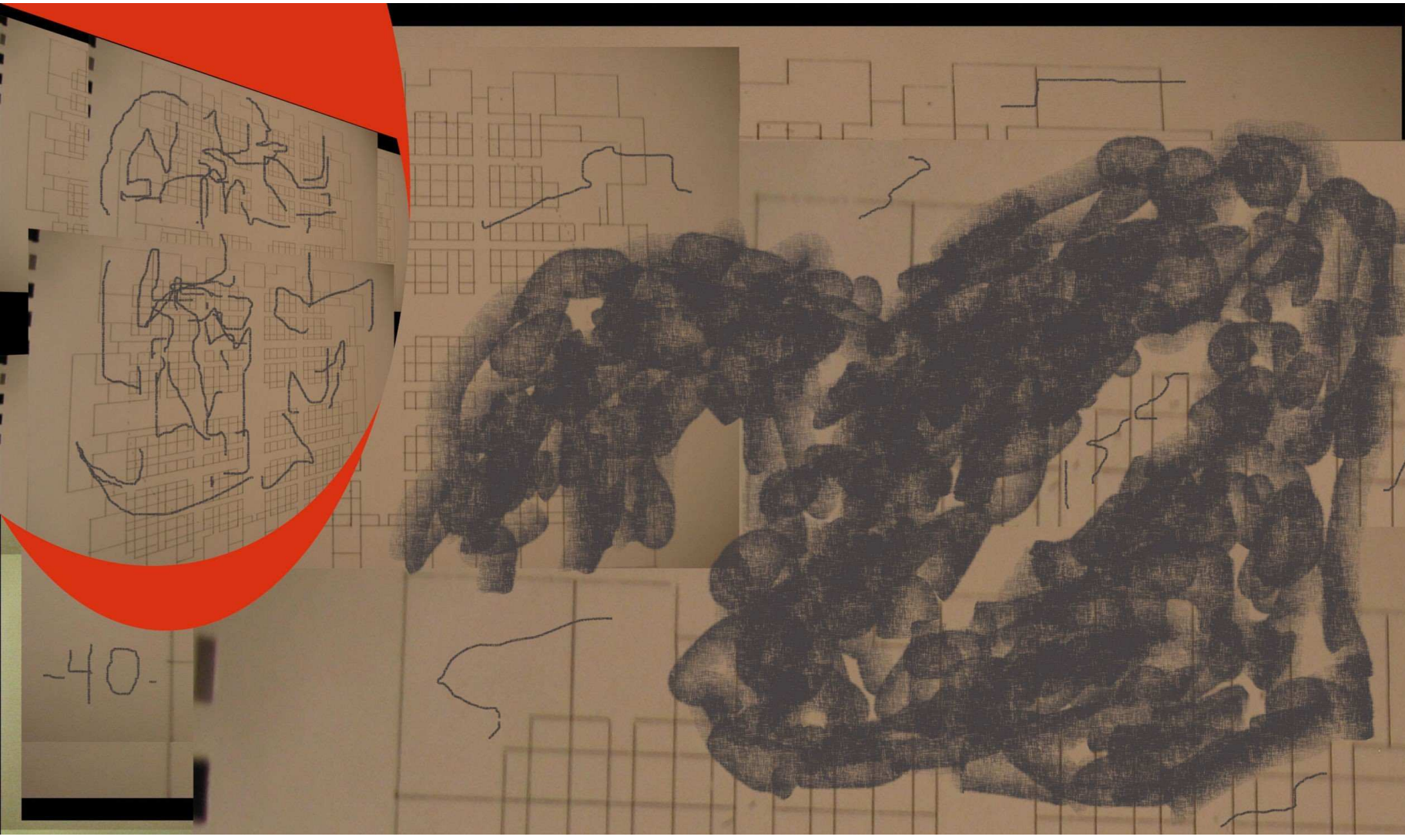
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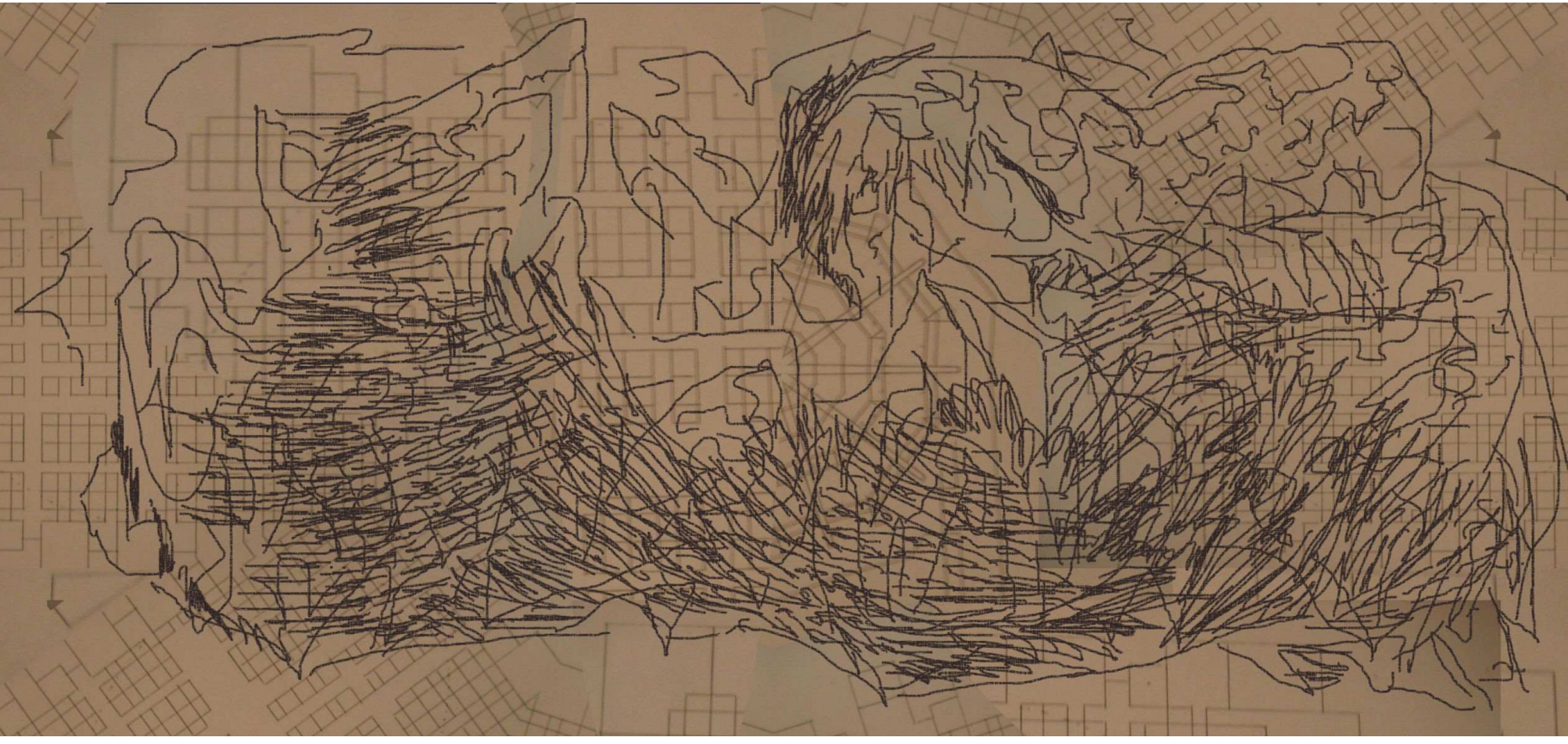

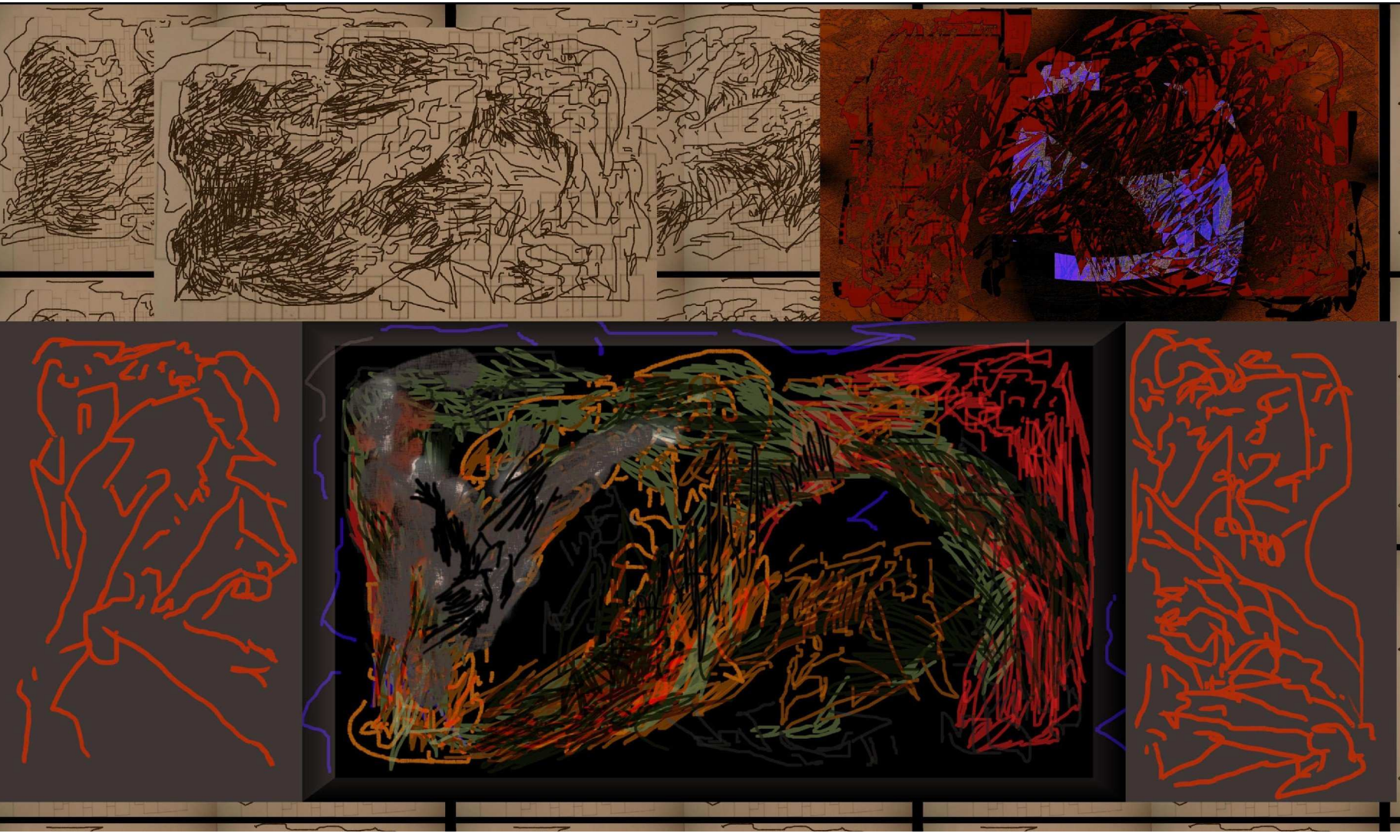

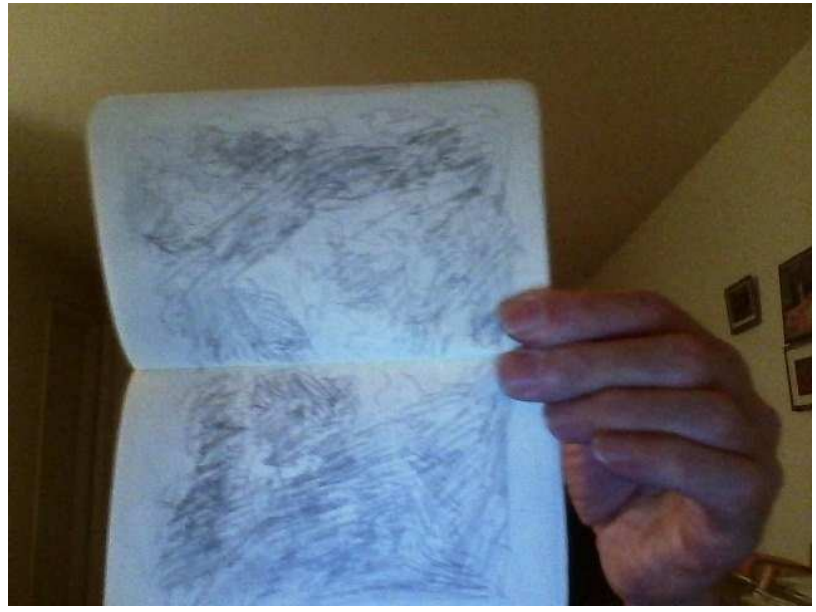
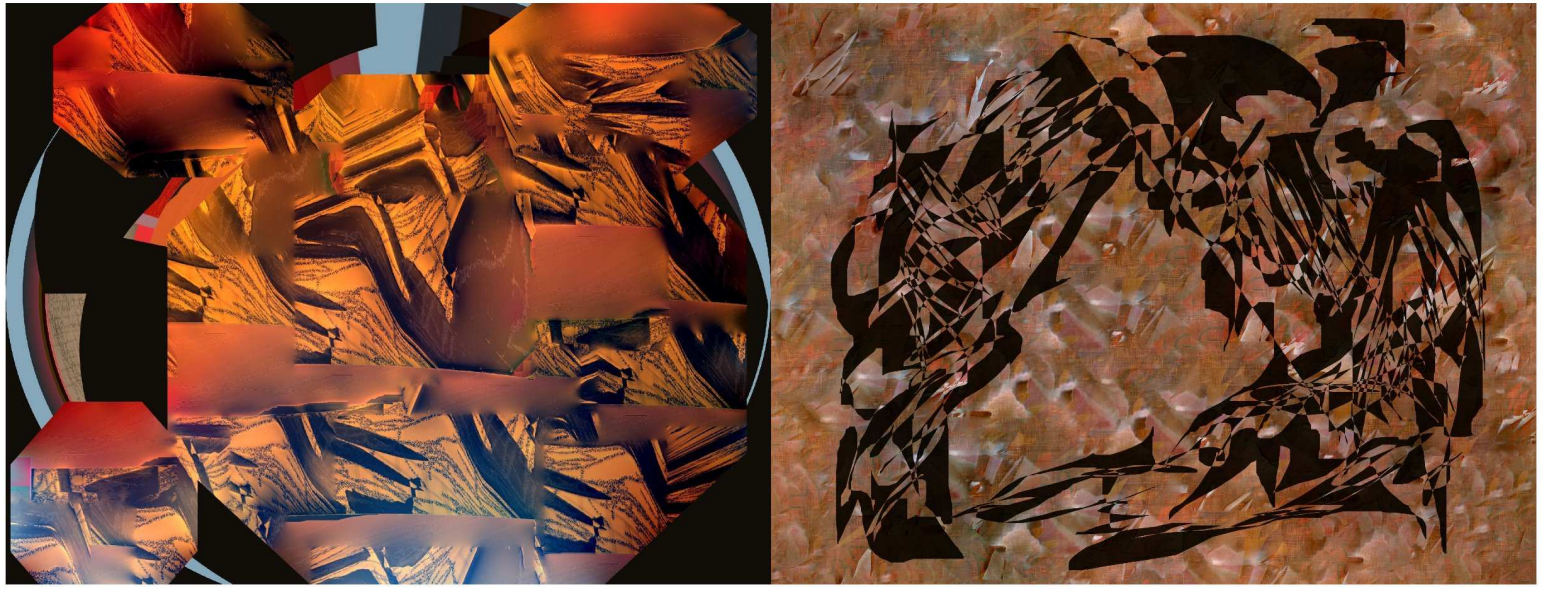
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